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FOR EIGHTEEN YEARS, THE LESBIAN AND GAY WEEKLY

Success predicted for Florida gay rights measure

Saying that the days of Anita Bryant's virulent anti-gay crusades are over, lesbian and gay activists express optimism about the outcome of a statewide gay rights referendum in September

By Chris Nealon

FORT LAUDERDALE, Fla. - Thirteen years after Anita Bryant first ignited a massive anti-gay campaign in adjacent Dade County, lesbian and gay activists here in Broward County are gearing up for a Sept. 4 referendum that could finally add sexual orientation to the local human rights anti-discrimination ordinance, a resolution that already offers protection on the basis of race, religion, and sex. Although the referendum has been targeted by right-wing evangelist Pat Robertson's Florida Christian Coalition, activists working for the measure say they are confident that it will pass.

The vote will be only the second in U.S. history to place the question of lesbian and gay rights in the ballot box instead of in the legislature. (The first was a successful pro-gay referendum in Boulder, Colo., in 1987.) The proposed amendment reads simply, "Shall the Broward County Human Rights Act be amended to include discrimination on the basis of sexual orientation as a discriminatory classification?"

"I have good feelings, but I'm far from overconfident," said Allan H. Terl, a local attorney who is the chairperson of the American Bar Association's committee on lesbian and gay concerns. One unexpected feature of the pro-referendum campaign, Terl told GCN, was its swift passage through the early stages of the electoral process. "It breezed through the legislature," he said. On May 17, the state House voted 116-3 in favor of placing the question of adding sexual orientation to the list of protected categories on the September ballot. The Senate voted 38-0 in favor May 28.

Also telling was the Broward County human rights board's 12-4 vote last September in favor of putting lesbian and gay rights on the ballot. The board is the body that would be responsible for addressing charges of discrimination filed under the ordinance.

"So far I'm extremely optimistic," said Brad Buchman, the coordinator of United Citizens for Human Rights, the group that is spearheading the pro-referendum effort. Buchman told GCN that the current drive towards ratifying the gay rights measure has origins that precede the lobbying around September's vote. "We started working on this one-and-a-half years ago," he said. "We've done a lot of people some favors, and it's time to call those favors in."

Buchman also said that the particular composition of political forces in Broward County was a boon for pro-gay lobbyists. First of all, he said, "any county vote is controlled by a block of condo owners - about 100,000 of them." He added that many of these "condo commandos" are political lib-

erals from the Northeast who are perfectly amenable to a gay rights amendment to the existing ordinance.

Another favorable factor in the campaign, said Buchman, is the existence of a large Jewish population in the county. Because of their own history of oppression, he said, local Jews "empathize" with how threatened gay men and lesbians feel when they hear remarks about "having the right" not to associate with gay people, an argument that Buchman said is often raised by opponents of the referendum.

According to many observers, though, the most visible expression of the strength of the lesbian and gay community was a recent voter registration drive conducted in gay bars that registered 2,000 new voters in six weeks - a county record, Buchman noted.

The referendum has garnered endorsements from a wide range of organizations, including the Broward Teachers' Union, the AFL-CIO, a chapter of the American Legion, Broward's Democratic Party, and the local chapter of the National Organization for Women (NOW).

"This [ballot question] will pass," said Beverly Cothorn of Broward NOW, "with the help of the entire community." Cothorn said that NOW endorsed the referendum not only because of the number of lesbians in the organization, but because members see a link between their work and that of lesbian and gay organizations. "Homophobia and anti-feminism go hand in hand," Cothorn told GCN. "The same people who want to block a woman's right to choose are anti-gay." She added that she thought the political environment for lesbians and gay men in Florida had shifted favorably in the last decade. "It's not like it was back in the Anita Bryant days," said Cothorn. Bryant is notorious for her 1977 "Save Our Children" campaign that convinced Dade County voters to reject a lesbian and gay rights ordinance.

Observers on the national level agree that over the last decade the political winds have changed in Florida, as well as around the country. Robert Bray of the National Gay and Lesbian Task Force (NGLTF) said he thought that lesbians and gay men in Broward County were "bringing it on home after Anita Bryant."

Bray told GCN that he saw ballot questions as an important new terrain in the struggle for lesbian and gay rights because conservatives have realized that referenda are an easy way to condemn homosexuality in the public eye. "This is probably going to happen more and more," said Bray, "which puts a lot of pressure on lesbian and gay activists. With few exceptions, we don't win

Continued on page 13

It's Not the Flesh , It's the Flowers

The 'Art Wars' Rage On p.7



Gearing up for Michigan

Will the S/M wars be the big issue at the annual women's music festival once again?

By Laura Briggs

WALHALLA, Mich. - As the Michigan Womyn's Music Festival approaches, the S/M wars are heating up again on that traditional battlefield, which has been a focal point of the debate for much of the last decade. This year, festival organizers have added a new twist by issuing a policy statement saying that in the interest of "community," certain S/M activities will not be tolerated at the festival. In response, many women in the organized S/M community say they will not be travelling to Michigan this time.

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The five-day festival, to be held this year from Aug. 15 to Aug. 19, attracts more than 7,000 women annually. The festival, located in the middle of the quarter million acres of the Manistee National Forest, draws thousands of lesbians (and some straight women) to enjoy women's music, craftswomen, and the opportunity to take their shirts off and meet women from all over the U.S. and many corners of the globe. As the largest annual gathering of lesbians, the festival has also been a proving ground for debates about the meaning and form of "lesbian nation."

In this context, it is no surprise that debate about S/M sexuality has raged at the festival for years. In the 1980s, some feminists, lesbian and straight, rallied around anti-pornography politics. Theorists, most notably Andrea Dworkin, argued that the roots of women's oppression lay in sex - rape, pornography, men's dominance in heterosexuality, and sadomasochism. Simultaneously, a lesbian S/M community was growing more organized and more visible, and developed a politics of pleasure, insisting that no one had

the right to define what others did in bed, and that whatever women found sexually exciting was liberating.

In what some women say is a civil liberties issue, and others say is a question of lesbian ethics and politics, women have argued and held workshops about whether the organized presence of S/M women at the festival is appropriate. Trying to take an S/M-neutral stand, which S/M lesbians have interpreted as anti-S/M, festival organizers Lisa Vogel and Boo Price sent a letter to some Michigan workers last February. The letter says, in part, that "certain activities organized by the S/M community" will be prohibited at the event because they involve making communal areas inaccessible to non-S/M women.

According to Marla Randolph Stevens, an organizer of the Michigan WHIPs (Women Hedonists Into Pain), a large number of the women who have participated in the organized S/M community at the festival will not attend the event this year. WHIP members have traditionally camped together under a "Differently Pleasured" sign, and organized "play parties" at the festival.

"It's too much trauma-drama, and we're just not into it. Of course, this just plays into the festival's hands - they want us to go away," said Stevens. "But we just don't have the energy for it anymore."

Stevens said that S/M women have been routinely harassed by anti-S/M women, and that the added weight of an official policy by festival organizers banning S/M activity will make the event even more unsafe for S/M women. She cites a 1989 letter which discusses ways of disrupting S/M activity at the Michigan festival. The letter, written by lesbian separatists Julia Penelope and Kate Moran and distributed by the WHIPs as a leaflet at last year's event, rejected violent confrontation, saying, "If we were to toss firecrackers into the midst of one of their orgies, we would be feeding the warped sexuality they embrace."

"I think I should worry about people who dehumanize me," said Stevens. "How can anyone say seriously that I would get off on

Continued on page 12

Quote of the week

"This is a perfect example of the kind of behavior that this kind of art manifests."

--Jim Edgerly of the *American Freedom Coalition*, one of the right-wing groups protesting the Robert Mapplethorpe exhibit currently on display at Boston's Institute for Contemporary Art, in the Boston Globe. Edgerly was "offended by a man wearing a dress and zebra-print tights," who had turned out to support the controversial collection of photographs, "The Perfect Moment," on the day the exhibit opened to the public. Throughout the day, gay and lesbian and freedom of expression groups far outnumbered the right-wing presence (see GCN, Aug. 5).

Austrian dykes fight for visibility

VIENNA -- Lesbian activists here are inching closer to victory in their effort to display posters promoting dyke visibility and strength on Vienna's trams.

It is illegal in Austria to "advocate" homosexuality, according to London's *Gay Times*, but the women in HOSI Vienna (a lesbian organization) have convinced a judge that the slogans on the posters, such as "Lesbians have always been everywhere," do not portray homosexuality as superior to heterosexuality.

The Vienna public transport corporation has responded to this latest development by claiming that the posters will offend the travelling public. HOSI has written to the Vienna transport director demanding an explanation for its position.

Chris Nealon

Prison authorities ban gay, interracial book

CHICAGO -- In yet another skirmish in the battle over freedom of expression, the Department of Corrections (DOC) has banned an interracial gay novel from the state's prisons. According to *The New York Native*, DOC found the "vivid and lurid" descriptions of gay lovemaking in Larry Duplechan's *Eight Days A Week* to be obscene. The ruling comes in the midst of a controversy over whether the Chicago Transit Authority should allow an AIDS education poster that shows same-sex couples kissing to be displayed on city busses (see GCN, Aug. 4).

Duplechan's book was taken away from a prisoner who had ordered it through the mail. Authorities declared that the work met the U.S. Supreme Court's test for obscenity because it held no "literary, artistic, political merit or scientific value."

Eight Days A Week is actually a bitter-sweet love story, with sex described in about 20 pages out of 260," said Sasha Alyson, the book's publisher. "For [the DOC] to judge Larry Duplechan's literary talent is like asking a cow to be a restaurant critic."

Alyson added that his company will assist the inmate, who is appealing DOC's ruling.

Chris Nealon

Historic Soviet gay conference held

ESTONIA, U.S.S.R. - Eastern European lesbian and gay activists here made history May 27-30 as they hosted the Soviet Union's first-ever gay and lesbian conference.

According to *Outlines*, a Chicago lesbian and gay newspaper, about 150 people attended the event. The gathering was hosted by Estonian historians Teet Veispak and Lillian Kotter and by *Reporter*, a lesbian and gay newspaper in Stockholm, Sweden.

Speakers at the conference delivered papers on a variety of topics. Kotter presented a lecture on the changing circumstances of Estonian lesbians, who face increased pressure to stay in traditional homes during the struggle for independence from the USSR; and Leningrad researcher Sergei Sisjerbakov presented a history of police infiltration of gay and lesbian organizations in the 1970s and 1980s.

Conference organizers reported that public response to the event was largely positive, except for one incident in which an Estonian TV news anchorman introduced a

taped report on the gathering by saying, "And now to the perversities." Conference participants sent a letter of protest to the TV station.

Veispak and Kotter say they are planning to make the conference a yearly event. To contact the organizers, write to Dodo Parikas at: *Reporter*, Box 170, S-10122 Stockholm, Sweden.

Chris Nealon

Fire guts women's health center

REDDING, Calif.--The Feminist Women's Health Center here was destroyed by fire, apparently arson, July 11. Many attribute the incident to anti-abortionists, who had previously attempted to burn the clinic by setting a fire in a crawlspace last September.

According to Off Our Backs, last month's fire came just two days after a California judge allowed Operation Rescue members to use a "defense of necessity" to justify a previous blockade of the women's health facility. Some pro-choice activists believe that the judge's decision could have been interpreted by anti-abortionists as a signal that any action against the clinic to stop abortions from being performed would be permitted.

Since the fire, the Center's clients have been travelling 80 miles south to the Chico Feminist Women's Health Center.

Laura Briggs

Reproductive rights in jeopardy under new Nicaraguan government

MANAGUA, Nicaragua--The recently-elected conservative UNO coalition government of Nicaragua issued its first statement on reproductive rights June 4. In a radio broadcast, the Minister of Education declared that procreation is the sole legitimate purpose of sex, and said that school sex education materials would be modified to indicate that the "rhythm method" is the only acceptable form of birth control.

off our backs reports that these changes represent a retreat from gains made by women's rights advocates under Sandinista rule. During that time, not only did feminists institute sex education in the schools, they also produced and distributed a report indicating that illegal, botched abortions were the leading cause of maternal death in Nicaragua. As a result, the government-run women's hospital was able to broaden the conditions under which legal abortions were performed.

Now, the new government is threatening to privatize the hospital, which would make health care available only to those women who can afford to pay. In addition, during her successful presidential campaign, Violeta Chamorro promised to personally close another feminist women's health clinic. The clinic, located in one of the poorest barrios in Managua, was opened only a few weeks before the election.

Laura Briggs

Castro club charged with racism

SAN FRANCISCO--Charges that many bars in the predominantly gay Castro neighborhood engage in racist business practices surfaced during a recent controversy over protests against a gay club, the Midnight Sun. Black lesbians and gay men said that it was unfair to single out one club for protest, because bars throughout the Castro discourage patronage by people of color through tactics such as requiring additional identification, charging more for drinks, and providing slower service.

According to the *Bay Area Reporter*, representatives from the San Francisco chapter of Black and White Men Together (BWMT) and the Harvey Milk Lesbian/Gay Democratic Club met with the demonstration's sponsors - members of the New Pacific Academy (a summer education program for young lesbian and gay activists) - to voice their disagreement with the protests. While BWMT and Milk Club members did not dispute the allegations of racism at the Midnight Sun, they argued that

one club alone should not be the target of criticism when the problem exists throughout the district.

The Midnight Sun's management denied the charges of racism, saying that "The problem is these kids come in from out of town and don't realize what the laws are." Owner Tom Ward said that many Academy participants were asked for multiple IDs because they looked different from the pictures on their ID cards. Ward denied the existence of differences in price structure or service for people of color.

Laura Briggs

San Francisco's Walesa Street may be renamed

SAN FRANCISCO -- Responding to reports that Lech Walesa vowed to "eliminate" gay men and lesbians from Polish society if he is elected president of that country, openly gay supervisor Harry Britt has called for the renaming of San Francisco's Lech Walesa Street.

"We are looking into it. If the reports are confirmed, we will definitely be taking action, I can assure," Britt's legislative aide Rick Ruvolo told the *Bay Area Reporter*. "If the reports are true, believe me, the name will be changed and the sign will come down," said Ruvolo, adding, "I'll cut the street sign down myself."

Gay Polish activists recently reported that Walesa had made his homophobic comments during an April radio broadcast. (See GCN, July 29.)

At the July 17 Board of Supervisors meeting, Britt, who is president of the body, declared his support of the suggestion to rename the street. Also known as Ivy Street, Lech Walesa Street is the site of the Tom Waddell Clinic. The clinic, named after the gay Olympic athlete who died of AIDS in 1987, provides health care to poor people and homeless people.

Kelly Gaines

Dance to defeat Helms

BOSTON -- A broad coalition of activists from the arts, gay and lesbian, peace, feminist and people of color communities in Massachusetts will sponsor a fundraiser Aug. 16 for the Democratic challenger to Sen. Jesse Helms (R - N.C.). The most recent polls indicate that Harvey Gantt, who is Black and is the former mayor of Charlotte, N.C., is virtually tied with homophobic Helms in the Senate race.

"It's important for us to work for someone who supports us on censorship, women's right to choose, AIDS funding and cuts in military spending, that's why we're working for Harvey," said openly gay Boston City Councillor David Scodras, the coordinator of the Massachusetts Support Committee for Harvey Gantt.

The fundraiser will be a dance held at a Boston club, Citi (15 Lansdowne Street). The event has been endorsed by a number of diverse political figures, including Boston Mayor Ray Flynn, Larry Kessler and Jim Voltz of the AIDS Action Committee, community activist Mel King, Louis Elisa of the local chapter of the National Association for the Advancement of Colored People, Boston School Committee members Juanita Wade and Jean McGuire, state Rep. Byron Rushing and Don Gorton of the Greater Boston Lesbian and Gay Political Alliance. For more information, contact Gary Dotterman at 725-4225 or John Demeter at 522-3553.

Kelly Gaines

Catholic group calls for gay ID card

TOWNSVILLE, Australia -- Citing the need to institute "modern minimum health precautions" to fight AIDS, a group of Catholic parents here have recommended that gay men and lesbians be required by law to wear identification that would be visible to the public.

According to *The Weekly News*, a gay paper in Florida, the Queensland Association of Catholic Parents presented a 10-point plan to "stop the spread of AIDS" to the Criminal Justice Commission on July 9. Other proposals outlined in the plan included quarantining people with AIDS

and HIV, compulsory HIV testing of all male flight attendants and "known homosexuals," and banning gay people from teaching and jobs involving food handling. The church has not given its official support to the group.

AIDS activists were outraged by the group's recommendations. "Why don't we just go back to Nazism and put a tattoo on our heads?" said John Bonello, a project officer for the AIDS Council in Townsville.

The Criminal Justice Commission is set to hold public hearings on homosexual law reform over the next several months.

Kelly Gaines

Home AIDS test trials to begin

WASHINGTON -- A company in Oregon has been given the go-ahead from the Food and Drug Administration (FDA) to begin trials of a test for HIV antibodies that will utilize samples of saliva, rather than blood. If the trials are successful, the company, Epitope Inc., hopes the test will be made available for home use, according to the *Boston Globe*.

The company says that although only small quantities of HIV itself are found in saliva, HIV antibodies are as prevalent in saliva as they are in blood. The Epitope test would be administered by placing a small pad between the gums and cheek for two minutes. The pad would then be sent in a sealed tube to a lab where it would be tested for antibodies.

Epitope consultant Dr. John Fitchen said that the company and the FDA will have to resolve some ethical issues before the kit could be released for home use. For instance, he said, there are currently no plans to make counseling available for people who test positive.

Kelly Gaines

Gay ad campaign targets young people

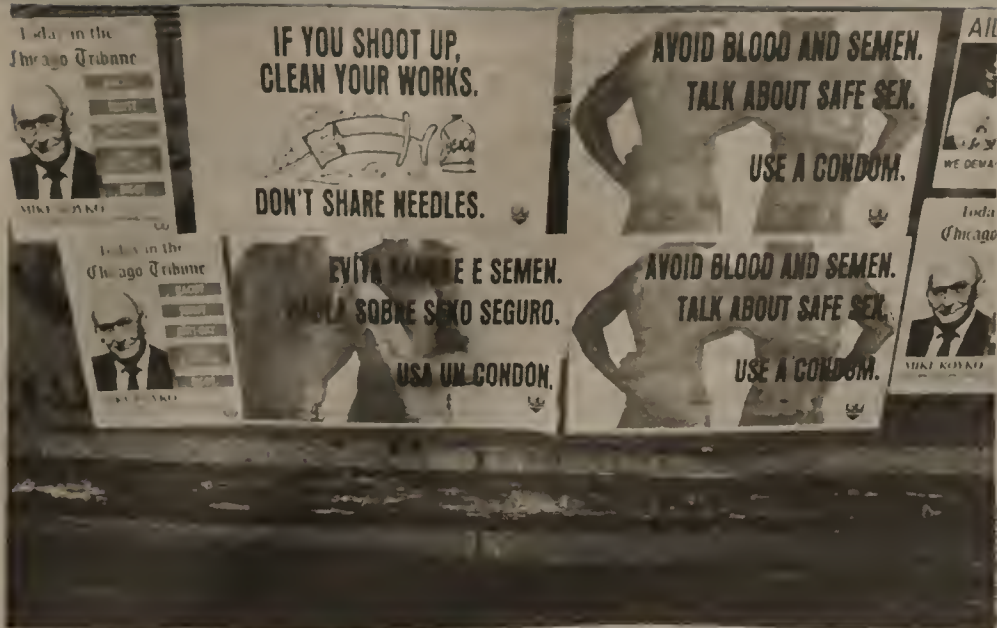
HOBART, Australia -- A coalition made up of the Tasmanian Gay and Lesbian Rights Group, the Tasmanian Young Gay Association and Hobart's gay social group, GUSTO, has launched print media advertisements that they hope will help people come out. The series of ads, titled, "Coming Out Gay," began appearing in Hobart's major daily newspaper, *The Mercury*, at the end of June, during Stonewall week.

AIDS Council educator Martyn Brown designed the ads, which provide messages such as "You will feel freer -- more alive with the weight of deception lifted from your shoulders," as well as telephone numbers of gay rights and support groups. Brown said he designed the ads because young lesbians and gay men need support from the established gay community in the coming out process since there is a resistance to change at every level of Tasmanian society.

Kendall Lovett

COMING OUT

COMING OUT
Involves a re-
affirmation of love and
commitment from those
you love. Relationships
based on honesty can
now occur. They will be
richer and vastly more
rewarding than before.
You will feel freer -
more alive with the
weight of deception
lifted from you
shoulders.
MORE TOMORROW



Activists wheat-pasted a bus stop bench near Royko's home denouncing the columnist as a 'racist, sexist, anti-gay, AIDS illiterate bigot' on Aug. 2.

AIDSphobic columnist blasted in Chicago

ACT UP roundly criticizes Mike Royko for his attack on a safe sex poster

By Genyphyr Novak

CHICAGO — Calling a recent column in the Chicago Tribune AIDSphobic and homophobic, the local ACT UP chapter staged a zap against writer Mike Royko Aug. 2.

Royko's subject was a poster produced by Gran Fury, an artists' collective, as part of a nationwide Art Against AIDS campaign. The poster shows interracial (Black, Latino, white and Asian) couples kissing in three different pairings: a man and a woman, two women, and two men. The text reads "Kissing doesn't kill: greed and indifference do."

The poster has stirred up much controversy here recently. Although the Chicago Transit Authority originally agreed in May to place the artwork on busses, the agency has consistently delayed action, apparently bowing to anti-gay influence. In addition, several aldermen came out against the poster, and pressured the state Senate to outlaw the ad. On June 22, the Senate passed a bill that would prohibit any physical contact between same-sex couples on ads that might be seen by people under age 21. In the House, a parliamentary procedure was used to table the bill, although it may come up again next session. (See GCN, July 29.)

"Considering his experience as a journalist, this was a shameful, pitiful excuse for a column," said ACT UP's Sharyl Holtzman. "He broke every ethic of journalism and made these remarks without having any real facts. He started out the column by misquoting what the poster said in order to fit his standard column format." In his piece, Royko wrote that the poster's text said "love," not kissing, "doesn't kill."

Royko's column charged that the poster had nothing to do with AIDS education, and was merely a ploy to promote homosexuality. "Yes, the poster appears to be nothing more than a plug for gay sex and lifestyle. And, no, it really has nothing to do with the realities of how people get or don't get AIDS," he wrote.

In reference to the misquoted message on the poster, Royko charged, "For one thing, I haven't heard anyone suggest that love causes AIDS. Love isn't an issue at all, unless you define love as having anal sex with a stranger in a bathhouse, which would be kind of stretching love's definition."

Besides containing many factual errors, the column was overtly hostile to several groups of people. For instance, Royko

Continued on page 13

Mass. okays condom ad

Objections from the mayor of Springfield may prevent the safe sex message from appearing in parts of the state

By Laura Briggs

BOSTON—After a bewildering series of twists and turns, the Dukakis administration is moving forward with a transit poster and billboard campaign advocating the use of condoms for AIDS prevention. However, it remains uncertain whether the ads will be seen in western Massachusetts, where Springfield's mayor has come out strongly against condom advertisements.

In Boston, Human Services Secretary Philip Johnston has drawn sharp criticism from both sides of the issue. He was denounced first by AIDS service providers and activists for failing to endorse the campaign early last month. More recently, conservatives have attacked Johnston for reversing his earlier position and pledging to "normalize condom use" throughout the state.

The controversy began July 10 when Johnston failed to approve a Department of Public Health (DPH) endorsement of a "Put a Condom Between You and AIDS" ad in time for a printing deadline (see GCN, July 15). While Johnston claimed the non-endorsement was merely an oversight, a coalition of AIDS service groups that had developed the ad charged that the incident reflected political unease about pro-condom campaigns on the part of the Dukakis administration. Three days later, Johnston told ACT UP members who staged a sit-in in his office that an ad campaign that had previously been rejected, "Use One/Usa Uno," would move forward (see GCN, July 21).

In the meantime, AIDS service providers planned to go ahead with the \$140,000 "Put a Condom Between You and AIDS" campaign without the DPH endorsement. But advertis-

ing space brokers balked at displaying the "controversial" ad without the state endorsement. Ackerley Communications, which owns 80% of the billboards in the state, refused the ad.

"The campaign was clearly being generated by the DPH," Elizabeth Palumbo, a spokesperson for Ackerley, told GCN. "The client's name has to be on [the ad], no matter what the content is." She added that, "We're in a sensitive industry we did not want to be the target of a community reaction."

In addition, according to Springfield Mayor Mary Hurly's press spokesperson Tim Sheehan, the mayor told local media there that the language of the ad was "distasteful," and said that it "lacked educational value." Because of Hurly's objections, the Pioneer Valley Transit Authority (PVTa) questioned putting the advertising campaign on buses in western Massachusetts.

Then, Johnston held a July 24 news conference to announce a series of initiatives by the state government to "normalize condom use," including persuading restaurant, hotel, and theater owners to place condoms in their rest rooms and to promote safe sex public service announcements. Johnston also pledged to increase condom distribution at health centers and similar facilities from 200,000 to 400,000 annually, and to facilitate DPH sponsorship of (another) billboard and public transit condom advocacy campaign.

Two days later, in a meeting with AIDS activists and service providers, Johnston said that DPH would place its name on the "Use One" and "Usa Uno" advertisements. As a result, sponsors decided to drop the "Put a

Continued on page 11

Mandatory HIV testing law targets prostitutes

Although some gay men and lesbians join in protests against California legislation, many still have problems with sex work

By Chris Nealon

SAN FRANCISCO — After judiciously avoiding it for a year and a half, Bay Area prosecutors have begun to enforce a California law that established mandatory HIV testing for women and men who plead guilty to prostitution or solicitation. The San Francisco public defender's office reports taking on six cases in the last three weeks under the law, State Penal Code (SPC) 1202.6, which went into effect January 1, 1989.

"These [prosecutions] are incremental steps on the way to universal mandatory testing," said Grace Suarez, head of research at the public defender's office. Suarez told GCN she thought that conservative lawmakers and prosecutors were "allowing a caseload to build up against very unpopular groups" such as prostitutes, so that in the future the weight of legal precedent will allow much broader testing to be implemented. "At that time," she said, "there will be nothing left to say."

An immediate concern about SPC 1202.6, said Suarez, is that "the particular statute is not very well written." She noted that the measure has no provision requiring probable cause for the arrest or testing of prostitutes, and cites no evidence to support the assumption that prostitutes are a "high-risk group." Quite simply, said Suarez, sex workers "are being singled out."

The statute also contains few precautions against breaches of confidentiality. Although California law requires that HIV testing be confidential, critics of the law have pointed out that judges, health department testers and

counselors, court clerks and reporters, and defense attorneys will know the test results of prostitutes who plead guilty.

The extreme latitude of the law became obvious last month when a local prostitute was arrested in Oakland and charged with attempted manslaughter after a police officer recognized her from a picture in the June 25 issue of Newsweek. The woman, whose full name was listed in the magazine, had told the photographer that she was HIV positive but that she was not telling her customers so. She later told reporters that she had been paid for the photo and had simply said what she thought the photographer wanted to hear.

In response to the rash of arrests, an ad hoc coalition of AIDS activists and sex workers staged a "zap" of San Francisco's Hall of Justice on July 31. The action was organized by the women's caucus of ACT UP/San Francisco and by COYOTE, the Bay Area prostitutes' union. Demonstrators staged a "public solicitation" for money for safe-sex instruction, and passed out leaflets encouraging government workers to question the policy of mandatory testing.

"It's all about political power," said Kate Perkins of ACT UP's women's caucus. She agreed with Suarez that the issue of mandatory testing for prostitutes is directly linked to the possibility of universal mandatory testing. Conservative politicians, she said, will "use this to build their case against the rest of us."

Perkins added that she thought the lesbian and gay community had a responsibility to

Continued on page 12

AIDS activists zap D.C. paper

Members of the local ACT UP group charge that the Washington Blade is 'anti-activist and anti-direct action'

By John Zeh

WASHINGTON - Reporters from the U.S. capital's gay and lesbian newspaper didn't have to go far to witness a protest angry activists staged July 27 - it happened in their own offices.

Nine members of ACT UP "zapped" the *Washington Blade* for its "misleading facade of 'objective news reporting'" which flyers said concealed a "partisan agenda" that is "anti-activist and anti-direct action."

"They've taken the advocacy out, and sugar-coated or conservative-coated it," said ACT UP's John Davis, citing five specific examples. "They don't report our reality."

Without an appointment, the demonstrators followed publisher Don Michael to his office and sat in until police arrived. "They had these evil smirks on their faces," said Michael. "It was, like, 'We've got you where we want you now.'"

The *Blade* practices "poor journalism," said Davis. "It's silencing people with AIDS, who have a lot more to lose than their journalistic integrity. They're fighting for their lives."

"They want an advocacy journal," replied Michael, "but we put journalistic precepts first over gay precepts. We want to keep our readers informed as a newspaper of record."

"The *Blade* is gutless," AIDS activist Larry Kramer told City Paper editor Jack Shafer. "I think it's disgraceful that in the nation's capital gay people are represented by such a bland, non-confrontational piece of toilet paper. The *Blade* perfectly reflects the gutlessness of 80 percent of D.C.'s gay community, with its head in the sand," he added.

Other critics of the paper say it ignores "non-political" parts of the large gay and lesbian community, transvestites and the leather-clad, for example. These critics also complained, but through a more traditional mode: letters.

A reader whose letter ran in the issue after the zap urges coverage of "the large percentage of the gay community that have interests other than politics," asking if the paper is "ashamed of the drag and leather communi-

ties?" "Celebrate our diversity," challenged another letter-writer, who said the paper's failure to cover drag queens "is a form of oppression."

Started as a mimeographed sheet, the 21-year-old *Blade* now averages 52 pages, lists a paid staff of 19, and occupies the entire top floor of a downtown office building.

An ACT UP chapter was started in D.C. in late May after two activists from Manhattan moved here and used the group's name without authority. At least 20 people attend weekly meetings and individuals are permitted to use the ACT UP name without group approval during actions, as was done at the *Blade* action. (The capital's first ACT UP affiliate, Oppression Under Target [OUT!], a three-year-old direct action group, substituted "Come Out" for the usual "Act Up" in the standard "Fight back" chant at a recent rally.)

Blade senior editor Lisa Keen, away on vacation during the action, defended the paper's coverage. "We report exactly what happens," she said. "We don't use the words ACT UP wants us to use."

The paper's next issue ignored the protest, but ran a "First person readers' forum" piece by a program analysis officer at the National Institutes of Health (NIH) criticizing ACT UP. Writing for himself and not NIH, where ACT UP chapters from across the country held a huge protest May 21, Julian Morris said the group "seems increasingly eager to deny" First Amendment guarantees to others.

"When anyone dares to differ publicly with the views or tactics, or is not sufficiently laudatory of their actions, ACT UP swiftly launches a retaliatory reign of media terror, accusing the perceived antagonist of everything from disloyalty to hypocrisy to treason to murder," wrote Morris. Coming Aug. 4 before the zap, Morris' column was a response to ACT UP members who had berated the *Blade* in letters-to-the-editor for "activist-bashing" and "irresponsible" bias.

Most readers, Morris wrote, "would likely agree that the *Blade* adheres to relative high standards of journalistic objectivity and

Continued on page 12

COMMUNITY VOICES

GCN JOB OPENINGS

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GCN Editorial Guidelines

The "Community Voices" and "Speaking Out" sections in GCN are parts of our efforts to provide a true forum of opinion for the community. We encourage you to send your ideas, feelings and comments to us, and to respond to ideas expressed within our pages. We welcome all contributions except personal attacks. Copies of letters and "Speaking Out" contributions sent elsewhere are printed on a space available basis only. GCN reserves the right to edit letters and "Speaking Out" contributions for length and clarity, in consultation with the author. The opinions expressed are those of the author and are not intended to represent the views of the GCN staff or membership.

All letter and "Speaking Out" contributions must be TYPED and DOUBLE-SPACED. Letters can be NO LONGER THAN TWO PAGES. Speaking Out" contributions can be NO LONGER THAN FOUR PAGES and require a short (one to two sentence) biographical note about the author for inclusion at the end of the article.

Because GCN wishes to encourage dialogue and a diverse representation of perspectives on the letters pages, printing of "Speaking Out" contributions received from authors who have had other "Speaking Outs" appear in GCN recently may be postponed temporarily.

For editing purposes, it is helpful to be able to contact you easily -- please enclose your name, address, and daytime phone number with your letter or article. Thanks.

Send to: Community Voices/Speaking Out, GCN, 62 Berkeley Street, Boston, MA 02116.

The opinions expressed in "Speaking Out" contributions are those of the author and are not intended to represent the views of the GCN staff, Board or membership.

SIDA un esfuerzo mundial lo vencera

Estimando GCN: Actualmente todos estamos luchando contra un mal social; el SIDA. Muchos no estamos totalmente orientados; y de ahí, los errores. Yo soy Carlos Santaella J.R.; joven de 20 años de edad, preocupado y deseoso de ayudar a la comunidad puertorriqueña. Actualmente informo a grupos de jóvenes sobre la prevención de dicha enfermedad. Trabajo con todo tipo de personas (Gay, Bisexuales, Heterosexuales, y otros).

Yo solo no puedo realizar todo lo que deseo, y por eso estoy solicitando la ayuda de todos ustedes. He recibido ayuda (informativa) pero no es suficiente y cada día son mas las personas interesadas en informarse sobre el SIDA. Yo considero que la única cura o prevención es esa en estos momentos. Nosotros tenemos dudas y necesitamos materiales como:

- 1- tratamientos (medicamentos) actuales

- para el SIDA - informacion
 - 2- como tratar psicologicamente a pacientes con SIDA
 - 3- enfermedades oportunistas y tratamientos
 - 4- informacion profunda sobre las pruebas (Elisa y Western)
 - 5- el SIDA en la comunidad gay
 - 6- materiales informativos (kit)
 - 7- posters con diversos temas (gays y no-gays)
 - 8- revistas informativas
 - 9- condones
 - 10- sida en general...preferible en español.
- Yo no pertenezco a ninguna institucion solo tengo y siento un gran deseo de ayudar. Espero poder contar con ustedes, gracias anticipadas, sabra DIOS cuantas vidas salvaremos juntos ustedes y yo.

Un nuevo amigo,
Carlos Santaella J.R
Calle 96 Bloq. 94 #34
V. Carolina, Carolina
Puerto Rico 00630

Concerning AIDS project Worcester

Dear GCN: I am dismayed by your recent article concerning AIDS Project Worcester (APW) and the actions taken regarding Leatherforce 2000. As a lesbian and a member of the board of directors of APW, I believe I am in a credible position to evaluate the action taken, and in fact I participated in the unanimous vote concerning that action. I am particularly offended, though, by the personal attack on the acting executive director, Anna Marie Kane.

Under the administration of former executive director John Sakowicz, APW operated for a long time without a volunteer coordinator. Right before Sakowicz left, George McDermott was hired to fill that position. When Kane took over as acting director, she became legitimately concerned that volunteers who had been with APW for some time, including Alan Chiras, needed to transition and be supervised by the new volunteer coordinator. It was no longer possible nor necessary for volunteers to report to the executive director and it was certainly not acceptable to have any volunteers who represent AIDS Project Worcester operate with no direction whatsoever. When I voted in favor of that decision, this was the only issue on the table!

Chiras provides a much needed service to the Worcester community. It is unfortunate that he felt he was unable to continue his relationship with APW within the new framework that applies to all volunteers; however, it must be stated that it was Chiras' decision to sever the relationship. I would be happy to have him reconsider his position and work with us once again.

The accusations made against Kane in this article are vicious and absolutely false. The focus and direction of APW have not changed at all under Kane's direction. The relationship between the Roman Catholic church and the AIDS community in Worcester is not the same relationship that exists in the Boston area. I personally recommended Kane for the position of board chair, and I fully support her as acting executive director. Her dedication to the fight against AIDS is unquestionable and has been proven over many years. APW is very fortunate to have such an ethical and committed individual providing these services. When APW needed Kane to act as executive director, the agency offered to pay the Diocese for her services, but the payment was refused by the Bishop. To watch this generosity receive such a slap in the face is absolutely unacceptable. In regard to the comments made against Kane by Sakowicz, I can only say, "consider the source."

Sincerely,
Paula Johnson
Jefferson, Mass.

Password: recovery!

Dear GCN: Thank you for reviewing Enter Password: Recovery by Elly Bulkin in your June 24-30, 1990, issue. Since I had read the book and found it a sensitive, honest and compelling journal piece about someone like me: an Amazon, a childhood sexual abuse survivor, I was interested in reading a reviewer's opinion.

I appreciated the very positive last six paragraphs Liz Galst wrote concerning the

Gay Community News is produced by a collective dedicated to providing coverage of events and news in the interest of gay and lesbian liberation. The collective consists of a paid staff of ten, a general membership of volunteers, and a board of directors elected by the membership.

Opinions reflected in "editorials" represent the views of the paid staff collective. Signed letters and columns represent the views and opinions of the authors only. We encourage all readers to send us comments, criticism, and information, and to volunteer and become members.

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Three lesbian writers on censorship

By Chrystos, Audre Lorde and Minnie Bruce Pratt

book. But one question: Why did I have to wade through six sarcastic paragraphs about Galst's sleeping habits and her opinions about Bulkin's work in other genres before I found out that she indeed liked the book? I did not find her comments funny or clever; instead I thought some sentences bordered on meaningless attack.

Life is short. Ending human violence, racism, sexism, heterosexism et al. is a lot of work. Why are we being asked to spend our time on negativity?

Ironically, *Enter Password* contains Bulkin's experience and feelings regarding being trashed by the feminist community over Clausen's book *Sinking, Stealing*. Did Galst feel she needed to jump on the bandwagon?

Bulkin's section of *Yours in Struggle*, though it is definitely not bedtime reading, is a work which any present or future scholar would give their entire hand embroidered crystal bag to have as they decipher what actually happened among Black and Jewish women in the '70s/'80s.

Please, reviewers, all kinds of legitimate criticism of a work are fine as long as they further our thinking and consciousness; humor and clever reviews are wonderful, but please leave this kind of meaningless display to less evolved times.

In sisterhood,
Sharon Stonekey
Grafton, N.Y.

"Cruise girls"

Dear GCN:

It's great to see coverage of abortion rights activities like Boston's July 5 vigil in GCN. (See GCN, July 15-21, 1990.) As an abortion rights activist, who is also a lesbian, I appreciate the connections publicly made at this event - the overt attempts we see to control women's sexuality and the rights of all women to have children and to make their own life choices.

Many lesbian activists are in the streets because the recent attacks on abortion rights are the most visible threats to reproductive freedom and to the precedent of privacy rights for us all.

What I had a hard time stomaching was the way GCN coverage of the march and rally ended - with a trivializing quote about what a good place this was to "cruise girls." Don't you think that's just a little insulting to the folks at Boston NOW who organized the vigil? If this were the straight press, you'd be hung up by your toenails for that one.

Just a thought.
Angela Beauchamp
Brighton, Mass.

Will it take a war (to get the public's attention)?

Dear GCN:

I've once again been victimized by the guards here in saying (lying) that I threatened bodily harm to someone. This is a regular trick they use. Just before somebody they don't like is about to get out, or move into a better living situation, they manufacture some lie that keeps him in isolation or some other form of punishment. Then, if you protest, you lose, because the disciplinary committee only believes what the guards say.

I was enjoying the thought of how happy I would be to be free on my 33rd birthday (July 7) when a sergeant brought forth his homophobic attitude of shooting me down with a water hose and throwing bottles of liquid soap in on me, trying to harass and provoke me.

I am outraged daily by the lashing out and violence that these "free people" (guards), as they are called here, bring on us who they don't like. This clown clouded my whole world by making reference to me as a "nigger bitch" and "faggot" and all that.

This prison is truly an example of a complete legalized slave market where thousands of individuals work daily in the fields and industries for 4 cents an hour. Then the products of our work get sold for a nice profit for them.

The federal people supposedly still have this place under a state of emergency and yet rapes, stabbings and murders go unreported to the public and are on the rise.

Will it take an actual war (riot) in this hell-hole to get what should be: more public attention and accountability on these slave masters. Come on, let's have some support, even if it's only a little of your attention.

On July 6 in the *Washington Blade*, Mr. Josh Dare, speaking for the NEA, was quoted as denying that there was any anti-gay bias in the recent refusal of NEA grants to four performance artists, Holly Huges, Tim Miller and John Fleck, who are openly gay and lesbian, and feminist Karen Finley, who deals with gay issues in her work. To prove that the NEA action was not homophobic, Mr. Dare cited NEA grants previously given to Frameline: the San Francisco Gay and Lesbian Film Festival, and to us, Chrystos, Audre Lorde, and Minnie Bruce Pratt, as three lesbian writers.

We are writing to protest the use of our work and our names by the NEA to defend its designation of some artists as "too indecent" to deserve government funding. We protest the NEA's denial of responsibility in its bowing to homophobic and anti-feminist political pressure in its refusal of grants to the four performance artists. We protest the use of our names and work by the NEA to "prove" its non-homophobia, when the very statement of compliance required as part of our NEA grant award contained homophobic language. We protest also the current right-wing attempts to censor all art that is about sexual issues and has sexual content; in particular we protest the current Congressional ban on the funding of homoerotic art by the NEA, as expressed in the so-called Helms amendment attached to all NEA grants.

We protest the use by the NEA of our precarious economic position as lesbian artists, and for two of us as women of color - a position which led to our agreeing to receive NEA grants - to justify discrimination against other lesbian, gay and women artists. We protest the use by the NEA of our work to deny its homophobia when it does not acknowledge that it may yet, because of political pressure, single out and punish us at the end of our award year because of the homoerotic or sexual content of our writing.

We believe that the current heightened censorship of lesbian and gay artists is an opening salvo in an escalating war against the artists, and cultures, of any group that is ded-

Sincerely, in struggle,
Israel Perkins
107028 Camp J Shark 2-R-10
Louisiana State Prison
Angola, LA 70712

We deserve better treatment than this

Dear GCN:

Last year, March '89, I wrote you a letter about the conditions in California's Special Treatment Unit, which houses inmates who have tested positive for HIV. Now a year later, I would like to do a "follow-up" on the conditions here.

The Del Norte Special Treatment Unit (STU) has taken a tremendous turn for the worse. Since March '89 the unit has doubled in population from 75 inmates to 190, and is continuously growing as more men take the HIV test. The room to properly house people is running out. There is barely enough room to move around, which is causing stress and spreading disease. Now they are transferring people to Northern California, far away from our families making visits very difficult, if not impossible, for many.

There have also been changes in staff, so that now there is more lack of communication, cell searching and other forms of harassment, just for acting in an effeminate manner, or what they consider "gay." The staff turnover has been complete and the new staff know little or nothing about HIV.

The deaths that have occurred have certainly been partially due to lack of proper medical treatment and housing. It hurts to see someone you care for pass away knowing that more could have been done, but was not.

The ventilation here is very poor. So now in the summer time we have to be locked in our cells with temperatures rising to 100 degrees and more. There are inmates with fans in their cells, but what about those who are indigent and can not have one sent in?

Throughout the California prison system there is a program called Men's Advisory Group where each ethnic group (black, white, hispanic, and others) is represented by an inmate from their own race to speak up for them if a problem should arise between them and staff. It is easy to get

icated to social change, and dedicated to the overturning of hierarchies of power that include heterosexism, racism, anti-Semitism, sexism, ableism, classism, ageism. It is within this context that we protest the censors in Congress, in the NEA, in the country at large, who define lesbian and gay existence, and any art that springs from our experience, as obscene.

Because being lesbian/gay is not obscene by definition, we must be able to make art about any part of our lives - going out to dinner, back-packing with friends, raising our children, or attending a political demonstration. There is nothing obscene about that art, whether or not it has explicit lesbian/gay content. The art that we create from the substance of our lives is not obscene. It is about different ways of creating loving relationships, families, and communities. To the censors, however, our very presence, our very existence, renders us obscene.

In art, explicit sexual descriptions and depictions of women by men - both loving and hateful - have long been acceptable. However, lesbian celebration of our own bodies and relationships in art challenges sexist assumptions that women's lives matter only as they are intertwined with men's, that women's bodies exist only for male pleasure and use. Lesbian art presents the power and beauty of female sexual pleasure, the possibility of sexually autonomous women, the complexity of lives which are not constricted by sexist and heterosexist roles.

Lesbian and gay art, which shows the complexities of same sex love, challenges societally constructed definitions of sexuality, gender, and nature. It is no accident that the forces of censorship are being led by Senator Jesse Helms of North Carolina; Helms has made a political career of passing off as "truth" such social myths as that a person's gender, race, or religion makes her/him superior or inferior to another.

In fact, Senator Helms, and other censors, fear lesbian/gay art precisely because public viewing, reading, and discussion of our work leads to a questioning of so-called "normal"

cooperation from the inmates because all of us become as one. But the staff is not so cooperative. This is why we need a Men's Advisory Council here too, so we can find a better way of communicating, and to try to make this unit a better place. Letters of support should be sent to the Warden, CIM-East, Del Norte SPU, PO Box 500, Chino, CA 91708.

Just because we are in prison does not mean we are not human. We deserve better treatment than this.

Sincerely,
Robert Ray White
D-30210 - 393U
CIM-East Del Norte
Box 500, Chino, CA 91708

Radio outrage

Dear GCN:

I am writing to express my outrage at the comments made this morning on WZOU-FM radio by their early morning disc jockey. WZOU invites listeners to call in with "jokes" which are broadcast live. A particularly tasteless joke from a gentleman (the term being used very broadly in this instance) regarding Congressman Barney Frank was aired shortly before 8 a.m. Instead of meeting this patently offensive quip with an embarrassed silence or a quick cut to a commercial, the deejay chuckled and replied with an equally ignorant joke of his own. Both "jokes" were met with much audible on-air mirth and guffaws.

Why is it that when responsible broadcasters have the common sense not to report in blatantly racist terms, when ethnic jokes are no longer considered funny, and when pejorative anecdotes about women are met with increasing dismay, that this publicly licensed radio station considers the gay and lesbian community fair game? This behavior is not an example of witty repartee, biting political satire, or educated journalistic commentary on Congressman Frank's current difficulties. As a heterosexual woman, I am neither amused nor informed by these homophobic "jokes." I am deeply angered and saddened.

Sincerely,
Pamela O. Waite
Cambridge, Mass.

patterns of power and hierarchy in U.S. culture.

The current attempt to censor sexually explicit lesbian and gay art is tied to attempts to control information about sexuality in general, including information about safe sex and AIDS, about contraception and abortion, about lesbian and gay sexuality. This censorship is being imposed not just in the art world but in radio programming, reproductive rights counseling, and classroom teaching. The struggle about censorship of information is happening not just at the level of federal government, but also at the state and local level; not just within government, but also within private corporations and within public schools and universities.

The current struggle about sexual censorship is part of a climate of repression in which many groups are targeted, including African Americans, Asian Americans, Latinos, Native Americans and all people of color; Arabs and Jews; poor people, women, and the disabled; people with radical politics; the young and the old; lesbian and gay people - groups that have been called "special interest groups" but that are, in fact, the majority of "the people" in this country.

We, as writers, are determined to continue with our work as proudly self-affirming lesbians. We will not censor ourselves but will witness to all the complexities of our lives as lesbians, including our lives as sexual beings. Please raise your voice against censorship. Contact the NEA and protest its refusal of awards to four performance artists. Contact your Congressperson immediately to demand re-authorization of the NEA with no restrictions. Work in whatever capacity you can in your community to ensure we do not lose access to the information that we all need about the realities of the lives of gay and lesbian people.

Chrystos, Audre Lorde, and Minnie Bruce Pratt were awarded Fellowships in Creative Writing by the National Endowment for the Arts in January 1990.

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- Urvashi Vaid, Director, National Gay and Lesbian Task Force

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OBITUARIES

Arthur Leo Patrick Bailey



BOSTON - "I don't know why there's so much war when there should be so much peace," said Arthur Bailey, looking up from his newspaper several years ago. Bailey, a gentle, humorous, deeply kind man, died of AIDS this past April at Boston's Brigham and Women's Hospital.

His comment on the state of the world was typical of Bailey, who combined kindness, devotion, wit, humor and a rare compassion in both his work with the elderly in Boston's North End, and during his 18 years serving with the Passionist order. His friends remember him for his engaging humor, warmth and a gift for friendship and sharing.

In his work as the building administrator for the Christopher Columbus, a 160-unit complex of subsidized housing for elderly people, Bailey was known for his close attention to the needs and concerns of his tenants, a concern that extended well beyond the terms of his "job description."

From 1965-1982, Bailey managed, directed and coordinated retreats for Passionist Monasteries in South River, N.J., Shelter Island and Union City, N.Y., Hartford, Conn., Sudbury, Mass. and St. Gabriel's, Brighton, Mass.

Bailey grew up in Providence, R.I., and concentrated on psychology and church history in his studies at St. Mary's College in Winona, Minn., St. John's University in Queens, N.Y., and Assumption College in Worcester, Mass.

Before joining the Passionist order, Bailey was a commissioned officer in the U.S. Navy and traveled widely. A love of travel and keen interest in people stayed with him all of his life.

Bailey - a robust, ruddy-cheeked man with vivid blue eyes and a thick, white moustache - was a devotee of gardening and loved the outdoors. He enjoyed sports (especially hockey), taking long walks, skiing, and skating. For many years, he "farmed" a plot in the Bay Village with his companion of 12 years, Robert LaMorder. Together, they raised an array of prize vegetables worthy of country fair competition. Their produce and cut flowers were the inspiration for many wonderful picnics and dinner parties. Over the years, working in the garden became a source of profound pleasure for Bailey, combining his joy in living, his delight in physical exertion and fresh air, his pleasures in cooking, eating and entertaining, and his delight and reverence in being close to god.

Bailey leaves his beloved companion Robert LaMorder of Bay Village and family members in Providence. Those who wish to celebrate and remember him are asked to contribute to the Hospice at Mission Hill.

□ Linda Morgenroth

Fred Mandel

BOSTON - Frederick Mandel, an attorney and community human rights leader, died July 30 of AIDS. Mandel was a gay civil rights spokesperson and political activist for many years. Long active in the civil rights movement, Mandel played a leadership role in efforts to rid Boston institutions of discrimination against people of color, gay men and lesbians, ethnic minorities, women, and most recently, people with AIDS. He also participated in protests against the Dukakis administration's policy on foster care, and efforts to secure the passage of the gay rights

bill.

A co-author of the Boston human rights ordinance, Mandel was appointed as the first director of the Boston Human Rights Commission, inaugurating procedures to shape the commission and establish it as a force in city government to meet the needs of the diverse populations in Boston. A major report of the Human Rights Commission, completed during his tenure, revealed widespread patterns of racial abuse in the Emergency Medical Services Department of the city. That report resulted in significant reorganization of the management structure of that city agency.

Mandel's professional career as a public interest lawyer included services as a staff attorney at the Massachusetts Commission Against Discrimination and the Massachusetts Department of Education. From 1988 to 1989, he served as legal counsel to the Committee on Bills in Third Reading at the state House of Representatives.

In recent years, Mandel had turned his leadership efforts to encouraging the formulation of programs to combat the AIDS epidemic and to help PWAs. He was concurrently serving as executive director of Community Research Initiative, Inc., an organization that coordinates HIV/AIDS treatment and research, enabling individuals to obtain compassionate use of drugs under trial, and to gain access to alternative therapies for various opportunistic infections associated with HIV/AIDS.

An activist in Democratic Party politics and many election campaigns, Mandel served on the Boston Ward Five and Ward Eleven Committees and the Bay State Gay and Lesbian Democratic Club. Although he had been an active participant in the mayoral campaign of Mel King, Mandel accepted Mayor Raymond Flynn's invitation to serve as a co-chair of Flynn's initial transition team on civil rights and minority affairs. The Task Force studied minority business contracting, affirmative action, and central compliance issues as well as municipal legislation relating to matters of human rights, producing hundreds of recommendations for changes in city government. In that capacity, Mandel testified before numerous state and city communities about the discrimination and abuse faced by Boston's minority and gay communities.

Mandel served as financial secretary of the New England Region of the American Jewish Congress (AJC). He was responsible for the establishment of the AJC/Combined Jewish Philanthropies Joint AIDS Task Force, which has taken on major advocacy and education efforts in the Jewish community. The AJC Task Force has been a strong advocate for anti-discrimination measures to protect PWAs, and has testified before state and federal committees and for increased compassionate use of new medicines. Mandel also played a crucial role in American Jewish Congress' development of Community Servings, a broad-based coalition working out of the AJC office that is currently providing home-delivered hot meals to Boston residents with AIDS. He participated in the AJC amicus brief to the United States Supreme Court which challenged the Georgia sodomy law.

Mandel was a member of the board of the Greater Boston Lesbian and Gay Political Alliance, the board of the Jewish Community Relations Council, the Government Relations Task Force of the AIDS Action Committee (AAC), and vice-chairperson of the board of Fenway Community Health Center. He also served as a cooperating attorney with the Gay and Lesbian Advocates and Defenders.

Mandel had been honored for his efforts by AAC, Am Tikva, an association of gay and lesbian Jews, the Alliance, AJC and Combined Jewish Philanthropies. He attended the University of Wisconsin, graduated cum laude from City College of New York in 1968, and was a graduate of Northeastern Law School in 1980.

Mandel leaves his companion Donald Yasi of Boston; his father, Daniel Mandel of Miami Beach, Fla.; a sister, Jane Hinerfeld, and brother Alan Mandel, of Philadelphia; a niece, Laura, and nephew, Benjamin Hinerfeld of Philadelphia; and an extended family of friends and colleagues.

In lieu of flowers, contributions may be given to Community Research Initiative or to the AIDS programs of the American Jewish Congress. A memorial service in Boston will be held at a later date.

□ American Jewish Congress

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It's Not the Flesh, It's the Flowers

As the "Art Wars" rage on, the right wing agenda is becoming as clear as a Robert Mapplethorpe still life

It has been over a year since the "Art Wars" started and what seemed big and scary back then has only gotten bigger and more frightening. The cancellation last June of an exhibit of Robert Mapplethorpe photos — "The Perfect Moment" — by the Corcoran, a private museum in Washington, D.C., set the stage for a full fight about government funding and the arts. The Mapplethorpe show was cancelled by the Corcoran's director because she feared that the museum might lose funding from the government's National Endowment for the Arts (NEA). Although the concept of losing funds had never been brought up by the NEA, there had already been eyebrows and hackles raised on Capitol Hill over the funding of artist Andreas Serrano. The artist had gained notoriety because of his photograph of a crucifix submerged in his own urine, entitled "Piss Christ." So, what started out as an ill-informed and cowardly museum policy soon became public scandal.

The cancellation at the Corcoran garnered more attention than opening the show might have and in the midst of the press hoopla the far Right, in the form of Jesse Helms, found the perfect moment to step into the fracas. Working quickly to grab the limelight, Helms wrote and managed to pass by voice vote in the Senate an amendment to a funding bill that would forbid the NEA to give money that might "promote, disseminate, or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism, the exploitation of children, or individuals engaged in sex acts; or materials which denigrate the objects of beliefs of the adherents of a particular religion or non-religion." The amendment would also bar the granting of funds to artwork "which denigrates, debases, or reviles a person, group, or class of citizens on the basis of race, creed, sex, handicap, age or national origin."

The so-called Helms Amendment, worded so it covered *all* federal funding, was so sweeping that it would threaten safe sex literature, performances of Richard Strauss's opera *Salome* (which uses biblical characters in a highly sexual, very secularized manner), public libraries circulating anything from William's Burroughs's *The Naked Lunch* to Chaucer's *The Canterbury Tales* to *Our Bodies, Our Selves*, the vagina-like paintings of Georgia O'Keeffe, as well as Mapplethorpe's portrait of a standing leather-clad man pissing into his kneeling partner's open mouth. Although the Helms Amendment did present a real threat to federal funding for the arts, its overkill and paranoid response to any notion of freedom (artistic or otherwise) would have struck Mapplethorpe — the lover of excess and hyperbole — as humorously appropriate, situationally funny.

Luckily, even those senators who would not have seen the Mapplethorpe photos as their cup of tea — or whatever — worked to defeat the Helms amendment and voted 264-153 to stop debate and send it to a conference committee. The debate raged through the summer and in September 1989 the House-Senate conference committee, under the astute instruction of Chicago Democrat Sidney Yates, declared a compromise. To avoid being burdened by the very restrictive Helms Amendment, the NEA would use the standards set by the Supreme Court for defining obscenity in evaluating grants for artistic or projected exhibits. According to *Miller v. California* (1973), the Supreme Court held that obscene material had to be lacking in serious scientific, artistic, political, or literary merit; it had to appeal to the prurient interest; and it had to be judged by local standards.

This decision, and its now quaint, almost arcane language, was progressive for 1973 but is almost useless today. The trouble with



'Tulips, 1984' © The Estate of Robert Mapplethorpe

By Michael Bronski

obscenity laws (besides the fact that they exist) is that they are out of date before they can even be applied. Legal statutes take years to be enacted and even more years to be applied; notions of artistic, sexual and social acceptability are always in flux. The 1973 resolution dealt with materials that are common in most Hollywood movies and even on television today. A movie like *Blue Velvet* (1986) would have been inconceivable to Supreme Court judges of 13 years before.

Similarly, the Mapplethorpe photos would have been regarded *ipso facto* as obscenity. The very nature of the S/M subject matter would have removed the photos from the "serious value" category. Prurient interest would have been assumed since who could ever take a "healthy" interest in bondage or piss drinking. And as far as community standards go, the people in the New York leather scene circa the mid-'70s were a bit reticent to make themselves all that visible in a political context. Yet, a decade and a half later, these Mapplethorpe pictures are hanging in galleries and museums all over the country.

Grants and laws

But applying laws and using them as standards for grant approval are two different things. At first, many in the arts community were pleased with the Yates compromise — artists had never really been prosecuted under the 1973 standards — but it soon became clear that there was trouble. In November, Susan Wyatt, the executive director of a New York City gallery called Artists Space, contacted John Frohnmayer, the newly appointed director of the NEA. Wyatt wanted to warn Frohnmayer that some of the images in the Nan Goldin-curated AIDS show "Witnesses: Against Our Vanishing" might have been in conflict with NEA standards. Frohnmayer reviewed the pictures as well as the show's catalogue and decided that the NEA's \$10,000 grant would be withdrawn. The shock was that the photos (which were of an undisclosed

"homoerotic" nature) were fine: Frohnmayer withdrew the money because the catalogue contained harsh criticism of New York's John Cardinal O'Connor, Congressman William Dannemeyer and Senator Jesse Helms.

While Frohnmayer found some of the artwork "questionable," he said the real objection to the exhibit was that it was a "political statement." Although intense political pressure from the arts and alternative political communities managed to restore the NEA funding, Frohnmayer stressed that no monies were to be used to underwrite the politically offensive catalogue.

This clearly partisan position did not fool anyone: when Frohnmayer realized — as someone was sure to eventually — that the obscenity standard was not really functional, he changed the rules of the game. "Witnesses: Against Our Vanishing" was no longer art, it was now politics because as "art" it could be funded under the NEA guidelines.

The questions raised by this decision are numerous and chilling. To even ask "At what point does art, especially art about AIDS, become politics?" is to miss the point. Art is *always* about politics. It is not just a matter of pointing out great "political art" (you can be sure that Frohnmayer would not deny funding to a show that featured Picasso's "Guernica," or Goya's "Disasters of War," or Gilbert Stuart's "Portrait of George Washington") but acknowledging that there is a political context for all artistic endeavors. Just as Chagall's murals reflect his Jewish identity in relation to the rest of the world, so do gay artists' portrayal of their sexuality reflect a political stand. This becomes even more obvious when you are speaking about representations of AIDS. If a work of art criticized a lack of government funding for helping people with AIDS, is this an "artistic" or a "political" statement? And who is going to decide?

By declaring that art that takes a point of

view (with which the government does not agree) is political, Frohnmayer has correctly identified what gay (and women, and people of color) artists have known all the time: all gay art is political. But what he also did was to clearly set up a distinction that would allow the government, through the NEA funding, to disregard *any* representations of gay life and gay sexuality. We have already seen — again thanks to Jesse Helms — legislation that would forbid depictions, both visual and verbal, of gay sex in safe sex literature. Such a prohibition would affect every social agency that receives *any* federal money.

It was amazing, and quite distressing, that during this time period hardly anyone — not even the gay press — forcefully raised the point that the Mapplethorpe flap was a *political* battle. It was not about funding but about sexuality, the freedom to represent, to exhibit, and to create images that consistently attack what Christopher Isherwood has called the "heterosexual dictatorship." Such discussion, early on, would have set the true parameters of the fight and would have allowed artists and political organizers to shape more forcefully the tone and the impact of the debate. It was not only the next two major battles that the real issues of the "Art Wars" began to be discussed.

Cincinnati indictments and the money-ground

On April 7, 1990, the Contemporary Arts Center of Cincinnati and its director, Dennis Barrie, were indicted by a Hamilton County grand jury on two counts each of pandering and illegal use of a minor, after opening Robert Mapplethorpe's "The Perfect Moment" exhibit. The indictment was big news and for good reason. The police actually shut the museum down for a day, although a Federal district judge forbade the local law enforcement officials from closing down the whole exhibition before the trial. The county prosecutor targeted seven of the 175 photographs — five depicting homoerotic acts, two of children with genitals exposed — and under Cincinnati's stringent anti-porn laws declared them legally obscene. Here was an instance where the 1973 ruling, especially regarding "community standards" was found to be effective. There was much media coverage and the case is due to go to trial in September of 1990.

On June 30, the NEA announced that four of the 18 grants recommended by the agency's theater peer panel were being rejected. All four grants were to go to performance artists who had received them in the past. But their work, (according to the *New York Times*) "includes strong sexual content." It was no surprise that three of the performers — Holly Hughes and Tim Miller of New York, and John Fleck of Los Angeles — are lesbian or gay; or that Karen Finley is noted for her over-use of sexuality, nudity, and making demands that sexuality (as well as AIDS) be taken seriously as politics. Traditionally the NEA chairman and the National Council for the Arts review the recommended grantees but until now they have rarely been overturned. From 1982 to 1989, 37 out of 33,700 recommendations were not awarded.

It has become increasingly clear that the NEA standards are going to be explicitly centered around politicized sexuality more and more. Although Frohnmayer slightly retracted his statements about "politics" being at the root of the Artists Space controversy (after realizing that he was on dangerous political ground), less than a year later this is what is being used to deny gay and lesbian (and women) artists grants. The NEA is standing by its use of the 1973 obscenity standards for grant selection, and

Continued on next page



Let them eat art. Performance artist Karen Finley.

“Art Wars”

Continued from page 7

obviously such laws will be used on the local level (as in the Cincinnati trial) to prosecute artists, galleries and museums. And while the debate in the gay community, and to some degree the arts community, has evolved to actually discussing these actions as a full-force political move against gay art, gay politics, and gay sensibility, the more mainstream media — which have actually been quite sympathetic — refuse to acknowledge that lesbianism, gayness, or even politics, have anything to do with the situation.

The politics of who-gets-what

There are many, many questions raised by all of this. In New York's *OutWeek* magazine (Aug. 8, 1990) novelist Sarah Schulman has forcefully put into perspective the whole issue of who does and doesn't get rewarded in the arts world. The process has more to do with gender, color, age, cultural access, and sexual orientation than anyone is willing to talk about. And there is the big question of how all of these regulations and restrictions are going to impact the art world in general. It is clear that the Right has decided to target representations of lesbian and gay sexuality (and to a large degree AIDS-related sexuality) in an attempt to control not only federal arts funding (an example of post-Reagan deregulation) but to manipulate popular homophobia to push its own set of varied agenda. It would be foolish to deny the immediate political import of these funding debates — they are clearly about control of state money as well as less economic matters — but at their roots the “Art Wars” are concerned with the regulation of sexuality, the loss of tight, rightwing social order, and the fear that homosexuality and perversion are taking over.

It is neither a surprise nor an accident that the Mapplethorpe exhibit has been at the center of so many of these battles, because in a very real way, Mapplethorpe's entire *oeuvre* represents exactly the fear that grips the erotophobic, rightwing paranoid mentality. In fact, it would probably be correct to say that the rightwingers are more upset by Mapplethorpe's exquisite photos of calla lilies than they are of the two leathermen sharing some piss.

Mapplethorpe in history and celebrity

Robert Mapplethorpe is not new to the art world. He started work in the 1970s and achieved a cult following within a few years. By the mid-'80s, he was considered one of New York's premiere photographers.

Although he always worked on erotic pieces — either S/M-oriented or nude studies of black and white men — he was best known for his formal still life photos of flowers and studio portraits of society people and celebrities.

But Mapplethorpe was not known for his photos alone. The arts world is generally very closeted but Mapplethorpe was clearly and vocally “out,” not only about his sexuality but the fact that he was into S/M, bondage, piss, kinky sex, leather, rubber and anything else that struck his fancy. When he was diagnosed with AIDS in 1987 he was again “out” and talked about his diagnosis openly and freely. He even took a series of self-portraits in his last months that are filled with dignity and reserve. In a world in which almost all gay public figures (even most gay artists) are closeted, Mapplethorpe was not a token but a threat.

Before the fighting broke out over the Corcoran cancellation, a Mapplethorpe exhibit had already appeared at the Whitney in New York, as well as museums in Philadelphia and Chicago. Mapplethorpe prints have been hanging in museums all over the country for more than a decade. It was the combination of Mapplethorpe's being so “out,” of showing the homoerotic photos in “legitimate” public spaces and then placing those highly sexualized photos next to the more conventional, acceptable images that caused much of this agitation. The Mapplethorpe vision — the “Perfect Moment” of the traveling show — is a highly sexualized one with ritualistic and even consciously religious overtones. His work is part of a long tradition of gay male sensibility in photography — which includes the nineteenth century Baron von Gloden of Germany, the early twentieth century American F. Holland Day, and the more contemporary Minor White. The difference is that Mapplethorpe was blatantly “out” about it, he did not cloak his sexuality or his desires in coded images. He even demanded the traditional breakdown between the “object” and “subject” which is at the heart of so much photography. He not only did self-portraits but blatantly sexual self-portraits, the most famous being “Portrait of the Artist as a Young Satyr.” This photograph features a bent over Mapplethorpe in leather chaps, vest and boots, with the handle of a bull whip stuck up his ass. Looking around at the camera, Mapplethorpe appears long-tailed, impish and very pleased.

It ain't the meat, it's the stamens

Mapplethorpe's photographic images of flowers — especially the tulips and the calla

lilies — are also extraordinarily sexual. “Flowers are the sexual organs of plants” wrote poet Richard Howard in an essay on Mapplethorpe, and it is clear that Mapplethorpe meant for us to see his flowers in this way. In a sense his flower images are even more highly sexualized than his bondage or S/M photographs. A man all done up in rubber, down on all fours and with an enema tube in his mouth, or a close-up of a cock and balls tightly bound to a wooden board have a certain schematic formalism and classical unity that actually fights against their explicit sexual content. On the other hand, the calla lilies work in the reverse way. Their traditional lily white purity actually reverberates and quivers with sexual intent and imagination. In a very real sense — although an admittedly quixotic one — Jesse Helms and his ilk are not that upset by the blatant homoeroticism of the Mapplethorpe photos: men in leather drinking one another's piss is exactly what they expect queers to be doing. But to actually take that sensibility and force it on innocent Easter flowers is really going *too* far.

“Because he broke through the usual secrecy that surrounds homosexuality, homosexuality became the frame through which his photographs are seen,” wrote lesbian art critic Ingrid Sischy in *The New Yorker*, and this is clearly at the root of much of the Mapplethorpe furor. Of 177 photos there are less than a dozen that might give offense and yet, in the popular press, the entire exhibit is constantly referred to as “shocking.” It is simply because Mapplethorpe was so openly gay, openly sexual and openly a person with AIDS, that there is so much popular confusion about how to “view” his work. Of course this approach is not entirely wrong. Mapplethorpe's vision is infused with and by his homosexual identity. You see it in the attack on gender expectations — the portraits of bodybuilder Lisa Lyon are aggressively muscular yet his male nudes exude a softness that emanates from their silky, satiny skin. You also see it in his clever juxtapositions of popular and high culture — classical art is reproduced next to collages from gay male porn magazines. Even the flowers — simultaneously vaginal and phallic — confound clear sexual readings. It is no wonder that Helms *et al.* get confused and angry.

Although Mapplethorpe's homosexuality — and its attendant sensibility and politic — is the major clue to understanding his art, it is also a major impediment for many straight viewers, even those who profess to be fans. Many critics desirous to be open-minded attempt to make Mapplethorpe palatable by ignoring the subversive allure of the images. When “The Perfect Moment” opened at the Institute for Contemporary Art in Boston, there was general praise for the show and the artist. But not so accidentally, words like “superficial,” “fashion photographer,” and “curiously cold” kept creeping into every review piece. Most of the times these words were meant to be descriptive or even flattering, but they are so loaded and fraught with other cultural meanings — negative gay stereotypes — that the subtext is all too easy to read.

Unable to ignore Mapplethorpe's sexuality — the personal is the political is the artistic — reviewers reduced it to social lowest common denominator terms; the only words and phrases available to a culture that does its best to deny the very existence of homosexuality. But even such evasions admit, by their very nature, the truth of Mapplethorpe's sexual desire and inspiration. Throughout all of the work his homosexuality is palpable and unnerving. Like the street chant of Queer Nation — “We're here. We're Queer. We're fabulous. Get used to it!” — Mapplethorpe's pictures don't obscure or apologize but demand attention and respect.

In a sense, the targeting of Mapplethorpe is quite ironic. More than most on-the-edge artists, he knew how and chose to play the game: the right friends, the right galleries, the right sponsors, the right museums. Even when he did deviate, his choices were calculated and on target. Many of the S/M photos originally appeared in porno publications like *Drummer*, a magazine that, although certainly well-read by the *Art Forum* crowd, probably does not get you many points with collectors. If Helms and the various rightwing agenda groups that have taken up pornography and censorship as an “issue” can make headway against such an established and respected artist, what chance does the rest of the lesbian and gay art world have?

There is a general sense that the attack on Mapplethorpe (and now on Finley, Hughes, Miller and Fleck) has drawn the art world together to fight a common enemy, and to a certain degree this is true. The granting of 1990 NEA monies was contingent on recipients signing an agreement not to violate any of the legislated conditions placed upon the grants, extrapolated from — rather than based on — the 1973 Supreme Court ruling. New York Public Theater producer Joseph Papp refused a grant for the yearly Latino Theater Festival, claiming that the agreement was a “loyalty oath.” But Papp has access to other funding sources — the \$50,000 for the Festival was otherwise secured within a week — most others don't have these options. Some artists have refused their grants while others have not; all have reasons and arguments — both political and moral — for their actions.

Back to the future

While it is clear that the new NEA policies have a chilling effect on artists, it is unclear how this will actually play out. Given that, up until now, it has been explicitly sexual lesbian, gay and feminist work that has been under attack, many heterosexual artists — both male and female — may feel that they are safe. And in a very real sense they are. Under the new rules, both written and unwritten, it is “political” work dealing with sexuality that is prohibited, which is by its nature obscene.

In 1954, the U.S. Postal Service seized copies of the early homophile magazine *One* on the grounds that it was obscene. After two years the case came to Federal District Court and *One* lost because the Court found

Continued on page 11



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The Boston Lesbian and Gay Film Festival continues...

The second half of our two-part series of capsule reviews indicates that some of the best and brightest queer films and videos are yet to come

Macho Dancer. Directed by Lino Brocka. 125 minutes, 35mm, 1988.

Ordinarily I would consider it a triumph for our liberation that a film makes visible some aspect of the lives of gay men or lesbians. And the fact that Lino Brocka's *Macho Dancer* is now showing in this country is in one sense a triumph, because "macho dancers," the call boys in gay clubs known for their sinewy, undulating moves, are an important part of gay life in the Philippines, where homosexuality is often said to be non-existent.

But, and I think Brocka would agree with me, the fact that some men gain their livelihood by being macho dancers has less to do with an advanced state of gay liberation than with a very evolved state of cultural domination of the Philippines, primarily by the United States. It's not that there is nothing good about being gay in this film so therefore you shouldn't bother seeing it, nor that I won't consider the possibility that prostitution allows somehow for a positive expression of individuality. Rather, I'd say you should *definitely* see this film, because it casts an illuminating light on sexuality and imperialism.



From 'Macho Dancer'

Macho Dancer opens with (white) Larry sliding up (brown) Paul's body, and Paul liking it a little — even though it's just his job. Paul has been servicing Larry and presumably other U.S. military officers at Clark Airfield, and handing his savings over to his mother to help support the family. Now that "GI Joe's" tour of duty is coming to a close, Paul needs to find a new job. Given the shambles that is the Philippine economy, to earn a decent income many men his age have no choice but to leave their families. They migrate out of the provinces to the U.S. military bases stationed on Philippine soil (where there are at least 16,000 troops), or to Japan, Saudi Arabia, or the United States to work as taxi drivers, houseboys, or macho dancers.

In Manila, Paul lands a job at Mama Charlie's where he meets Noel, who frankly explains that being a macho dancer "is the only work I know." Mama Charlie has them perform the "show" number together — dancing in their skimpy bikinis, they suds each other up and rinse each other off for the viewing pleasure of sophisticated metro Manila — and afterwards they become friends.

Noel enlists Paul's help in finding his sister Pining, whom he fears has left their home province, as he has, to find a job in the city as a prostitute. The thought of Pining in a brothel causes Noel extraordinary pain

despite the fact that, at least by the standards of, say, the Catholic church, he's just as badly off. In a way he's right to worry, though; as a macho dancer, *as a man*, Noel exercises much more sovereignty over his life than a "hospitality girl" does.

The search for Pining brings Noel and Paul even closer together, and except for two unfortunate events they might have become lovers: Paul falls in love with a woman named Bambi, who has been a prostitute since she was 12 years old. (I, too, rolled my eyes at this point, and felt indignant about being subjected to heterosexual activity during a "gay" film.) Then, Noel meets a cruel finish: "Kid," the government lackey who "protects" the clubs in the tourist belt, shoots Noel dead in an alley for stealing Pining out of the brothel. Paul vows to vindicate Noel's death and ends up shooting "Kid" in a smooth maneuver that even the government newspaper erroneously attributes to leftist rebels.

I blame it on 400 years of Spanish colonialism that Filipinos thrill in the drama of unrequited love. Brocka is a master of schmaltz, and happily for the Filipino nation this film doesn't miss anything in that

regard. Paul doesn't even get Bambi, who rejects his naive offer of marriage as a route to a better life for both of them and asks, "[But] can you reform the tourist belt?"

What is truly agonizing for me as a Filipina is that for all the supposedly steamy sex in the world of macho dancers, there is very little room for sex as an expression of love, or desire, in the sense that people in wealthy, industrialized nations talk about it. How can we even talk about sexual desire in a third world country that, desperate for foreign exchange, lures tourists from first world nations with the promise of beautiful and willing flesh? (Tourism is the third largest industry in the Philippines, next only to the production of sugar and coconuts. Significantly, prostitutes can be licensed by the government, while abortion is illegal.)

Even though I confess I'm convinced Paul should have become lovers with Noel, I know it would be absurd to expect that sex be a vehicle of love between them. And even though I wanted the macho dancers to spend their off hours having gay orgies, instead, most of them ended up getting stoned. At one party, Noel's friend starts slicing his own arm with a razor blade. How can anybody express sexual desire when they've had to numb themselves so much they wonder if they're still living?

Continued on page 11



From 'Oranges Are Not the Only Fruit'

Oranges Are Not the Only Fruit. Directed by Beeban Kidron. 16mm, 145 minutes, 1989.

Ever since the word's been out that Beeban Kidron was going to make Jeanette Winterson's award-winning 1985 novel *Oranges Are Not The Only Fruit* into a three-part series for the BBC, lesbian film enthusiasts have been anxiously awaiting its premiere. And none more than me. Of course, the prospect of any new lesbian feature always gives me the ya-yas, but I have a personal connection to Beeban that ups the ante here. Beeban lived at the Women's Peace Camp at USAF Greenham Common a year or two before I did and shot, with Amanda Richardson, the fabulous documentary *Carry Greenham Home* there. Beeban is a friend of friends of mine over on the other side of the Atlantic, and I'm more than a little thrilled that after years of living in the mud, the Greenham women have finally beaten the U.S. military (which is now removing all Cruise Missiles from the base) and that individually, one of us has hit the big time.

Still, there's more to my excitement than just plain gloating. I've been looking forward to this film to see how Kidron and Winterson, who also wrote the *Oranges* screenplay, were going to take the verbal language of the novel and transform it into the visual language of the big screen. When I read *Oranges*, Winterson's prose made me feel like I was looking at the story through a fish-eye lens. The Christian Fundamentalist world our young heroine, Jess, inhabits and — thanks, God — escapes, is a quirky, perverse one. That quirkiness is highlighted in the novel by Winterson's use of language — exterminators called "Arkwright's For Vermin," the now-awkward syntax of the scripture. I wondered what would happen to this wierd world in an entirely different medium? What of the ubiquitous oranges, those fruits that inhabit almost every page of the novel; how might Beeban deal with them? And, I fantasized, would a screen adaptation allow the director the chance to excise those annoying post-Modern interludes I really would have loved to cut from the book?

Oranges the novel is broken down into eight chapters: Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, and Ruth, much as any novel about a young girl in the service of the Lord should be. The film, constructed to fit the three-part television miniseries format, skips the biblical references, opting instead for a reddish slow-mo dream sequence at the beginning of each segment. But the story Kidron relates is more or less the same. Jess, now grown, begins by telling us:

Like most people I lived for a long time with my mother and father. My father liked to watch the wrestling, my mother liked to wrestle; it didn't matter what. She was in the white corner and that was that.

She hung out the largest sheets on the windiest days. She wanted the Mormons to knock on the door. At election time in a Labour mill town she put a picture of the Conservative candidate in the window.

In her mother's fight against Satan, Jess is to be the first line of defense. But as things happen, life doesn't quite work out that way. When we meet Jess in the early '50s she's seven, living in a row house crammed against other row houses in working-class Lancaster, all packed in against the steep hills that populate the English Northwest. She's busy trying to make sense of a world that doesn't make too much sense. Her mother, Jess's sole source of information about life (Dad doesn't say much), explains everything in terms of God and the Devil. And no garden variety Devil this: he's got his dirty little fingers in everything her mother disapproves of, from the Education

Authority to the neighbors next door, and most especially sex. This situation doesn't leave Jess much room for understanding the more subtle points about life and the universe, but she more than makes up for this by being smarter than most everyone around her. Lucky for her, there are older women who take her mother's place, women who love her for her brains, curiosity and spunk. One of them, Elsie, was even arrested for being a suffragette.

We leave the young Jess at seven, only to find her again at 16, full of sweet promise and adolescent rebellion. At church on Sundays, she's a talented preacher-in-training, the pride of the congregation. But Saturday afternoons she's making it with the winsome Melanie, a young convert from Catholicism. Eventually, the two are denounced and Jess is tortured by a committee of church members hell bent on saving her soul. Of course, Jess's troubles don't end there, but neither do her triumphs. After all, this film is about the path to adulthood.

Kidron has done great stuff with this film. It rivals the work of Danish Director Bille August (*Zappa*, *Twist and Shout*, *Pelle the*

Continued on page 11

THE SIXTH ANNUAL BOSTON INTERNATIONAL GAY AND LESBIAN FILM

The following are dates and times for the remainder of the festival. See last week's issue of *GCN* for capsule reviews of *DiAna's Hair Ego*, *The Everlasting Secret Family*, *The Days of Greek Gods* and many other films and videos.

All screenings will take place at the ICA Theater, 955 Boylston St., Boston. For ticket information, call (617) 266-5152.

Sun., Aug. 12 *The Legend of Lylah Clare* 7:15 p.m.

Sun., Aug. 12 *The Days of Greek Gods* 9:30 p.m.

Mon., Aug. 13-Tues., Aug. 14 *Kamikaze Hearts* 7:15 & 9:30 p.m.

Weds., Aug. 15-Thurs., Aug. 16 *Sand and Blood*, 7:15 & 9:30 p.m.

Fri., Aug. 17-Sat., Aug. 18 *Macho Dancer* 7:15 & 9:30 p.m.

Sun., Aug. 19-Tues., Aug. 21 *The Everlasting Secret Family* 7:15 & 9:30 p.m.

Weds., Aug. 22 *DiAna's Hair Ego: AIDS Info Up Front and Her Giveaway* 7:15 p.m.

Weds., Aug. 22 *Grapefruit and Peccatum Mutum (The Silent Sin)* 9:30 p.m.

Thurs., Aug. 23, *Oranges Are Not the Only Fruit* 7:15 p.m.

Fri., Aug. 24, *An Evening With Julie Zando* 7:15 & 9:30 p.m.

Sat., Aug. 25 *Dry Kisses Only and This is Not a Very Blank Tape, Dear...* 7:15 & 9:30 p.m.

Sun., Aug. 26-Fri., Aug. 31 *Silence=Death and Positive* 7:15 and 9:30 p.m.



From Julie Zando's 'The Bus Stops Here'

An Evening with Julie Zando. Includes **The Bus Stops Here**, **The A Ha! Experience**, and other videos, as well as a discussion with the director.

As part of the Gay and Lesbian Film and Video festival at the ICA, independent videomaker Julie Zando will present several of her works. They range in length from several minutes to half an hour, and have a common thread of considering relationships in light of psychoanalysis and semiotic theory. Zando uses narrated stories combined with provocative images to address her themes.

Zando's 1988 work, *Let's Play Prisoners*, is an involved piece that uses a number of voices to narrate and analyze remembered childhood experiences between two girls. The stories recounted focus on issues of control in the relationship. They are told from the very personal point of view of a younger and admiring friend who is ordered around by her friend. She constantly attempts to please and fears the consequences of being unable to comply ("I couldn't do anything without her"). The two main narrators are an adult woman (the author of the stories, Jo Anstey) who is critiqued by a controlling director, and a young girl prompted by her mother. In the face of heavy direction, each reveals discouragement and frustration at her inability to perform correctly. At one point, the woman looks at the camera as if seeking approval and her searching expression is mocked by an applause track. The power relations of the original story are echoed in the presentation of it.

Through additional commentary in the form of an unseen narrator and written words which flash across the screen (SOME-ONE-ALWAYS-LOVES-MORE-THAN-THE-OTHER), Zando implies that all relationships between women involve a dialectical relation of love and power, and echo the mother-child relationship.

Also of interest is an early short entitled *I Like Girls for Friends* (1987). A female face and voice (not in synch) seduce the (female) viewer with a romantic invitation to friendship and love. As the video progresses, however, the promises of sharing secrets and girls having more fun are shattered as the narrator describes a previous relationship in which she was beaten, and reveals her desperate need for love. Finally, the two-and-a-half minute video finishes with another appeal to intimacy ("I've never told this to anyone before") and the bottom line: "Gee, You're pretty. Do you like me?"

The *A Ha! Experience* (1988) is slightly more confusing. While visually very interesting (all of Zando's videos are), it somehow seems to confuse a few things when we move from a retelling of a confrontation between a teenage girl and her mother directly to a sex scene with a man in which the woman's hands are bound with tape. Even knowing that Zando intended the video as a retelling of the moment of recognition in Lacari's mirror phase, the woman's inability to escape scrutiny is unconvincing.

Hey Bud, a strange mixture of news footage and colorful scenes of models in vintage dresses, is worth sitting through for the fantastic ending sequence in which heavy breathing accompanies flickering images of Zando and fraud-indicted government official Dwyer about to shoot himself.

Seeing Zando's works together makes it possible to notice elements that are personal trademarks — her willingness to appear in front of the camera, her love for vintage

dresses and choice of interesting interior spaces. The visuals are complemented by good use of technology. Especially effective are the times Zando momentarily freezes the video at certain points in the *A Ha! Experience*, which enhance the urgency of the scene.

It is certainly not possible to do justice to these videos in a review. Julie Zando is one of a growing group of resourceful young independents whose work is very fresh and watchable. If you enjoy independent video, an evening spent seeing Julie Zando's work and speaking with Zando will be rewarding. I look forward to seeing her newest video, *The Bus Stops Here*, which will be premiered at the festival.

— Laura Pierce

Silence = Death. Directed by Rosa von Praunheim in collaboration with Phil Zwickler. 58 minutes, 16mm, 1990.

Rosa von Praunheim has never been an easy director, and *Silence = Death* is no crowd-pleaser. Nor should it be. This is as uncompromising a look at gay male life during AIDS as Frank Ripplöh's *Taxi zum Klo* was a pre-AIDS portrait.

von Praunheim's camera moves about New York relating with David Wojnarowicz, Allen Ginsberg, Keith Haring, and Emilio Cubiero, who begins the film with a shocking performance piece during which he chooses death to come to him as the virus entered him — through the ass, this time with a gun.

The Ginsberg interview is vintage and superb. Rosa asks how AIDS has changed Ginsberg's life and Ginsberg simply answers that because he has usually been drawn to straight men, he is not dealing with the same virus pool as men who date other gay men. But, lest this seem evasive or even uppity, he adds that he liked to get fucked up the ass — and still does — but he does so less frequently now, and always with a condom. This while a candle burns on his little dressertop Buddha set-up. I know we secular types aren't supposed to have saints, but Ginsberg gets my vote and my votive candle.

Wojnarowicz's diatribe comes pretty close to how I usually feel about the AIDS pandemic. This is cinema verite of the highest (lowest and purest) order. It reeks of New York in the plague years.

— W. B.

Positive. Directed by Rosa von Praunheim in collaboration with Phil Zwickler. 84 minutes, 16mm, 1990.

This is the second part of von Praunheim's trilogy, which will end with the projected *Asses on Fire*. This one wins the viewer right off the bat, with Rosa interviewing Phil Zwickler, who says he questions being in one of Rosa's "grotesque and nightmarish" films. Phil, whose lover Jim died of AIDS several years ago, then takes out his AZT container and says, "My doctor wants me to take this. Michael Callen says I might as well shoot Drano in my arm," and then he holds the AZT in one hand and the can of Drano in the other, weighing.

Other high moments come with interviews with Larry Kramer. After making Larry watch a film clip of Mayor Ed Koch of New York City, Larry says, "He is amazing. He's told 15 lies in three minutes of film." When Phil says that a lot of people think Larry is

Continued on page 11

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“Art Wars”

Continued from page 8

that the material “may be vulgar, offensive and indecent even though not regarded as such by a particular group...because their own social or moral standards are far below those of the general community.... Social standards are fixed by and for the great majority and not by and for a hardened or weakened minority.” The clear message here was that homosexual writing in and of itself was obscene. The ruling was overtuned more than two years later by the Supreme Court.

There are eerie similarities between that district court's ruling and the NEA's current guidelines. No longer are we dealing with specifics or body parts, sexual acts or even attitudes, but rather with categories. And the idea of “community standards” (confusing enough; who is the community for the Public Theater's Latino Festival or for Holly Hughes's downtown-scene performances?) has become homogenized to some vague notion of the “general public.” Once again we are going to find that any overt gay and lesbian work — or explicitly political/sexual feminist work — is by its nature obscene and unfundable. (This climate is not all that different from the one created in England by the infamous Thatcherite Clause 28, which forbids the production of *anything* that promotes homosexuality). This will create an environment in which most heterosexual artists will *not* have to worry, in which their work, by oppositional definition, will not be obscene.

Although the controversy has been going on for more than a year, the war is not yet over. There is an ongoing Congressional debate over the funding for the NEA. A group of bi-partisan lawyers has, as of August 1990, issued a report calling into question the constitutionality of the NEA's “loyalty oath.” And artists, both gay and straight, are protesting not only in their art, but on the streets.

But the “Art Wars” are not really about art or funding or even sexuality: they are about control. Now in the early 1990s we are feeling the newest backlash to the freedom of the '60s and '70s. The political agenda of the Reagan (and Nixon) years is finding a cultural voice. If it feels harsh and even idiosyncratically out of step, it is because it is. For nearly 20 years we have felt that we had won the right to our bodies and hearts and minds, and on some level so had they. Our complacency was comforting, but we were wrong. □

Our complacency was comforting, but we were wrong. □

Macho

Continued from page 9

In the netherworld that Brocka so honestly depicts — where GI Joe reigns imperiously over Paul the macho dancer and Bambi the prostitute — sex, like everything else, is subsumed in a power relationship that barely allows for an expression of anyone's humanity. Have my sex-positive ideals suddenly been rendered alien, meaningless?

Maybe not entirely. Brocka clearly also poses this question: Can two Filipino men genuinely desire one another and what happens to the world when they do? *Macho Dancer* hints that they can, and that they challenge the neat convergence of racism and imperialism when they do. □

— Karin Aguilar-San Juan

Oranges

Continued from page 9

Conqueror) in its ability to portray the complex and difficult lives of young people. The cinematography is, for the most part, fantastic. It brings to life that quirkiness that so marks Winterson's prose. The oranges still feature here, though they're not as omnipresent. And most of the post-modern stuff has fallen, thank God, by the wayside.

For her part, the novelist has gussied-up, even sanitized, her story a little for the screen. In the film version, Jess's co-religionist Miss Jewsbury, 20 years or so Jess's elder, is considerably less blatant in her attempts to hit on the rather vulnerable Jess. And for reasons I don't completely understand, Winterson has added a plot twist here whereby Jess accepts a place at Oxford, escaping the working-class and the uncertain future which, in the novel, awaits her.

Don't miss *Oranges Are Not The Only Fruit!* Even if you've never met the director (I've only met her once), even if you've

never read the book, this film will floor you. And the floor is where you may have to sit because of the crowds; the ICA is showing *Oranges* for free. □

— Liz Galst

Positive

Continued from page 10

less than truthful, Kramer asks, “Why are you picking on me?” There is a very nice moment with novelist Sarah Schulman, whose brilliant fourth novel *People in Trouble* documents the lives of people working in ACT UP. She says that the women's community at first saw AIDS as a man's problem, but when they looked around and saw that no one really cared that thousands of people were dying, they asked themselves, why don't they care? And the answer was, of course, they are gay. And from there the next step was: We're gay too.

Rosa knows what the AIDS epidemic is doing to people and he relays his insights with informative zeal, pathos and yes, definitely, his own brand of humor. Michael Callen's Streisand-esque singing style is featured throughout the film. □

— W. B.

Condoms

Continued from page 3

Condom Between You and AIDS” campaign.

Now, two weeks later, Ackerly has decided to place the “Use One” ad on its billboards, but a PVTA spokesperson told GCN that the PVTA has not yet made a decision. “We want to make sure that we're not making anyone in the community uncomfortable,” said Jennifer Geran Donais, spokesperson for the PVTA. She said that community health education “is not our main function - we don't want to get involved in anything controversial,” and added that the PVTA has not seen or been contacted about the new ad. “We find it strange that silence has descended so completely on this issue. We are wondering if the state has dropped its intention to run the campaign,” said Donais.

Western Massachusetts activists are frustrated by the delay. “Our goal right now is to speed up the PVTA hearing from whoever they have to hear from,” said Bill Conly, political action chair of the Valley Gay Alliance. But Conly told GCN that he expects that the “Use One” ad, which replaces the “O” with a condom, will have even more difficulty than the previous campaign because condom use is not clearly associated with AIDS prevention.

Conly said that many people are frustrated that the city government of Springfield, which, unlike most cities in the state, funds no AIDS organizations, is proving an obstacle to condom promotion advertising. “There are a lot of us who are getting really angry that they're not going to do anything,” he said.

“It's unconscionable that people are going to allow ‘possible’ or ‘perceived’ community backlash to keep them from preventing people from becoming infected,” said Conly. “If they refuse this ad, we have to provide a worse community backlash to prove to them that they should have done something.”

Conly added that a coalition of Black, Latino, gay, feminist, and church organizations is prepared to fight for the pro-condom campaign if the PVTA turns it down.

“The same people who oppose AIDS prevention education are going to oppose increasing the AIDS budget from \$1 million to \$2 million,” said Larry Kessler of the AIDS Action Committee, “which is what we're going to have to pay for the people who get infected if this ad doesn't go up.”

Meanwhile, conservatives have attacked Johnston for promoting condom distribution. Gubernatorial candidate John Silber told the Boston Herald, “If a parent wants his child to be provided with condoms, let the parents cut out the cigarettes or cut out the booze and save money to buy his [sic] kid condoms.”

Echoed Herald columnist Don Feder, “How many more have to die before our leaders get it through their exceedingly dense craniums that you don't fight a sexually-transmitted disease by promoting promiscuity?” And most recently, Rev. Earl Jackson of the anti-gay Exodus Movement held a press conference Aug. 3 to denounce the state's pro-condom stance. “What will they do next,” he said in his press release, “give condoms to children instead of lollipops?” □

Sex workers

Continued from page 3

fight for the rights of sex workers. "In fighting for prostitutes' rights around testing, we're essentially removing one of the angles the far right can use against us.

"Fortunately, the gay community has political power," she said. "But prostitutes are a group with a whole hell of a lot less power and no one looking out for them."

Carol Leigh, the "Scarlot Harlot" and a member of COYOTE, told GCN that she thought the mandatory testing law was not only offensive but hypocritical. "My trick voted for it," she said. "Every trick in the state legislature voted for mandatory testing." She added that prostitutes did not get much support from health administrators when the law was first being considered, noting that "they said it was our fault because prostitutes' rights activists weren't present enough in Sacramento," the state capital.

The California law is part of a larger trend towards criminalizing transmission of HIV. According to Leigh, 13 states currently have mandatory testing laws for prostitutes. Some of these statutes, such as one in Illinois, allow for testing before the defendant has been convicted.

Other measures are even more stringent. Judy Greenspan, staff counsel at the Prisoner Project of the American Civil Liberties Union (ACLU), told GCN that under Idaho's "criminal transmission" law it is a felony for people who know they are HIV positive to spread the virus. The law covers a wide variety of circumstances besides prostitution, including giving blood.

"A lot of states have passed these," said Greenspan. "Instead of high-risk behavior, they are in the mind set of high-risk groups."

Activists in the Bay Area have begun to organize in reaction to the rash of arrests. ACT UP's Dean Ouellette told GCN that he is helping to put together a "town meeting" for sex workers on August 15. "The purpose is to get people together, to find out people's experiences with the police," said Ouellette.

He added that he thought prostitutes and other sex industry workers could benefit from a meeting because there are so many elements to that community. "It's a hierarchy," he said, explaining that the spectrum of sex work encompasses a wide variety of people, from runaway children and homeless adults working on the street to prostitutes who work out of their homes, to go-go dancers, masseurs and masseuses.

Ouellette also remarked that he was "mostly disappointed" with the lesbian and gay community's response to the recent arrests, saying that lesbians and gay men "still have problems with sex work." He noted that posters for the town meeting were torn down in the Castro, a predominantly gay neighborhood in San Francisco.

Perkins agreed with Ouellette that the lesbian and gay community had yet to fully recognize the overlap between its concerns and those of sex workers. The political connection, she said, is that "no one's going to tell me what to do with my body," whether she is a prostitute, a lesbian, or both.

Suarez, meanwhile, said that she had low expectations for the political battle against mandatory testing. Commenting on the possibility that some of the laws around the country might be challenged in court, she said, "I'm not real optimistic. Unpopular causes don't get a friendly ear in the high courts these days."

□ filed from Boston

Michigan

Continued from page 1

having my face blown off?"

One of the major points of contention between S/M women and festival organizers has been organizers' refusal to designate a particular area at the festival as "S/M space." Other conflicts between groups have often been mediated in this way; for example, there are separate areas designated as "loud and rowdy camping" and "quiet camping." In a letter to festival organizers, Victoria Baker of Outcasts, a Berkeley S/M women's support group, said, "This is a basic discrimination problem."

But other women strongly disagree. Joanna Kadi, a longtime festi-goer who has also worked at the event, believes that S/M is a violation of everything she has worked for as an activist. "If you set up a space for a group, you're condoning it," she told GCN. "I see sadomasochism as a structure that is based on violence, inequality, dominance and submission, and power over." Kadi added that as a lesbian of color, she was angered that S/M seemed to be considered a more serious problem than racism at the fes-

tival. "I think there needs to be a strong statement condemning oppressive practices and attitudes at the festival, including racism, sexism, classism, ableism, and sadomasochism," she said.

Much of the debate focuses on the use of public, communal areas. In the past, S/M women have organized "play parties" at night apart from where they were camped, including an area used as a stage during the day.

They have posted women on the paths to the area to inform anyone who might accidentally wander in about the party in progress. Some call this practice allowing women to decide whether or not to consent to the activity. Others cite it as an example of S/M women taking over areas that belong to everyone at the festival.

Kadi said that she was particularly frustrated by S/M lesbians who designated space by camping around one of the 13 firepits at the festival, cordoning the area off with rope, and posting a sign marking it as an S/M area. "It cuts off access to one of the few firepits on the land," she said. "When other women camp around a firepit, they don't rope it off, or post a sign saying it's theirs."

'An Orwellian mind-fuck'

One particularly confusing facet of the debate is the question of what behavior, exactly, the new Michigan policy prohibits. The policy reads, in part: "[Festival organizers] will not consider banning any particular group of womyn. The Festival will prohibit certain activities organized by the S/M community. We say 'certain activities' so that we don't overgeneralize about all activities that anyone may define as SM-identified. It is not OK for any group to 'take over' community space for private parties or scenes, or to define community campgrounds or fire pits for the group's use."

Stevens pointed out that while this part of the policy seems clearly written to prohibit only group camping by S/M women and public "play parties," other sections of the statement seem to suggest that any kind of S/M sex has been banned. For example, the three-page, single-spaced document also asserts that, "Acting out SM activity in an open air environment infringes on other womyn's rights to move freely and safely without fear or horror," which could be read to include activity in any individual's tent.

"These women engage routinely in 'Newspeak,'" said Stevens. "It is an Orwellian mind-fuck trying to communicate with these women. You say: define 'certain activities,' and they won't do it." Stevens said that when she contacted festival organizers and proposed a scenario involving women "having a rather noisy good time" in their own tent, organizers reluctantly agreed that if someone complained to security, the women in the tent might be in violation of festival policy.

Festival organizers could not be reached for comment by GCN press time.

"Talk about not being welcome in your own home," said Stevens. "Most of us lost our blood family when we came out as lesbians, and moved into a family of choice. Now," she said, "we're being thrown out of our family of choice." □

Blade

Continued from page 3

makes an honest effort to give opposing views a voice. That is not an easy task in this politically intense and often fractious community." For comparison, Morris called the Baltimore Alternative's August issue "essentially an ACT UP apologia" with "lengthy, self-serving ACT UP propaganda pieces masquerading as news."

Keen agreed, saying that the *Blade* is "practically the only non-advocacy gay paper" in the U.S. "Their [ACT UP's] strategy is to attack and demand and then try to get a concession," she said. "That won't work here."

Countered ACT UP's Davis, "They're just anti-activist and won't come out and say it." □

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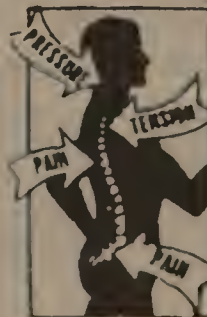
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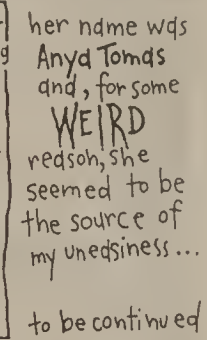
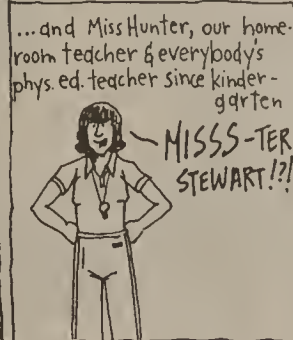
starring
a youthful
Kenneth-Maria

though I was beginning to feel comfortable with the rhythms of eighth grade, the morning of Sept. 14, 1975 was marred by a feeling of uneasiness...

...foreboding.....

from my vantage point in the 5th seat of the row by the window I could see many of the key players in my life...

two rows over was Karen, my best friend for six years... and behind her.

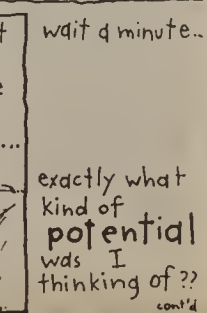
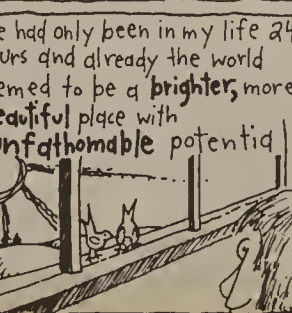
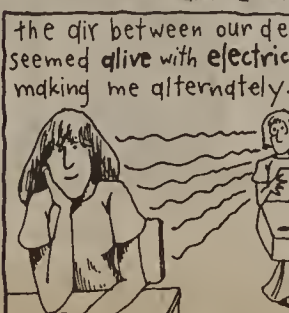
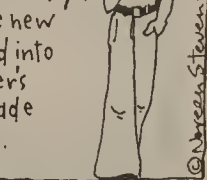
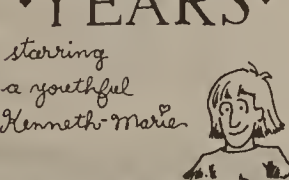


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Florida

Continued from page 1
in popularity contests.

"It's a right-wing tactic," he added. "They realize that when they take the issue to the public and spread lies, they [can win]." Nonetheless, Bray said, gay men and lesbians working in electoral politics are coming to terms with the persistence of ballot questions. "We took a beating [over the years] and we learned a lesson," he remarked, adding that he thought lesbians and gay men had picked up some "more sophisticated techniques" in dealing with referenda. He said that since most gay-related ballot questions either involve the repeal of a rights ordinance or are anti-gay initiatives, "we're on the defensive in quite a lot of these. We need to become on the offensive." Bray also said he felt it was more effective to conduct ballot battles at the local level because local grassroots campaigns are more likely to succeed than statewide or national efforts.

In its coverage of the Broward County vote, the Miami Herald pointed out that anti-discrimination laws that specifically address lesbians and gay men have been adopted in 68 American cities, 17 counties and two states - Massachusetts and Wisconsin.

Meanwhile, Broward County activists look forward to making history on Sept. 4. The "1977 paranoia" has faded away, said Buchman, who added that he is optimistic about the significance of the referendum for lesbians and gay men in the area, including those who are not yet out. Hopefully, he said, "they'll shed their closets when they enter the voting booth."

filed from Boston

Royko

Continued from page 3

blamed female IV users for contracting AIDS and spreading it to their children, suggesting a "poster showing a dying infant and a line saying: 'This baby has AIDS because his mother stuck a dirty needle full of dope in her arm. President Bush didn't stick a nee-

dle in her arm. The U.S. surgeon general didn't. You didn't. She did it to herself. So blame her. And if you don't want your baby to get AIDS, don't stick dirty dope needles in your arms."

Past Royko columns have prompted angry letters to the writer, whose usual response is to publish a small portion of the letter and ridicule the letter writer in his column. Because of this history, ACT UP and its supporters steered clear of writing to Royko, choosing direct action instead.

On the day of the demonstration, about 40 ACT UP supporters wheat-pasted Chicago neighborhoods with safe sex posters in English and Spanish, as well as a poster denouncing Royko. Especially hard hit were Royko's neighborhood, Tribune paper boxes, a construction site adjacent to the Tribune building and the Billy Goat's Tavern (Royko's favorite hangout).

Simultaneously, faxes of Royko's column, annotated with corrections to nearly each paragraph, were sent to over 60 Chicago area newspapers, radio and TV stations. "We decided it was time to show his peers and fellow journalists how they are being represented" by Royko, said Holtzman.

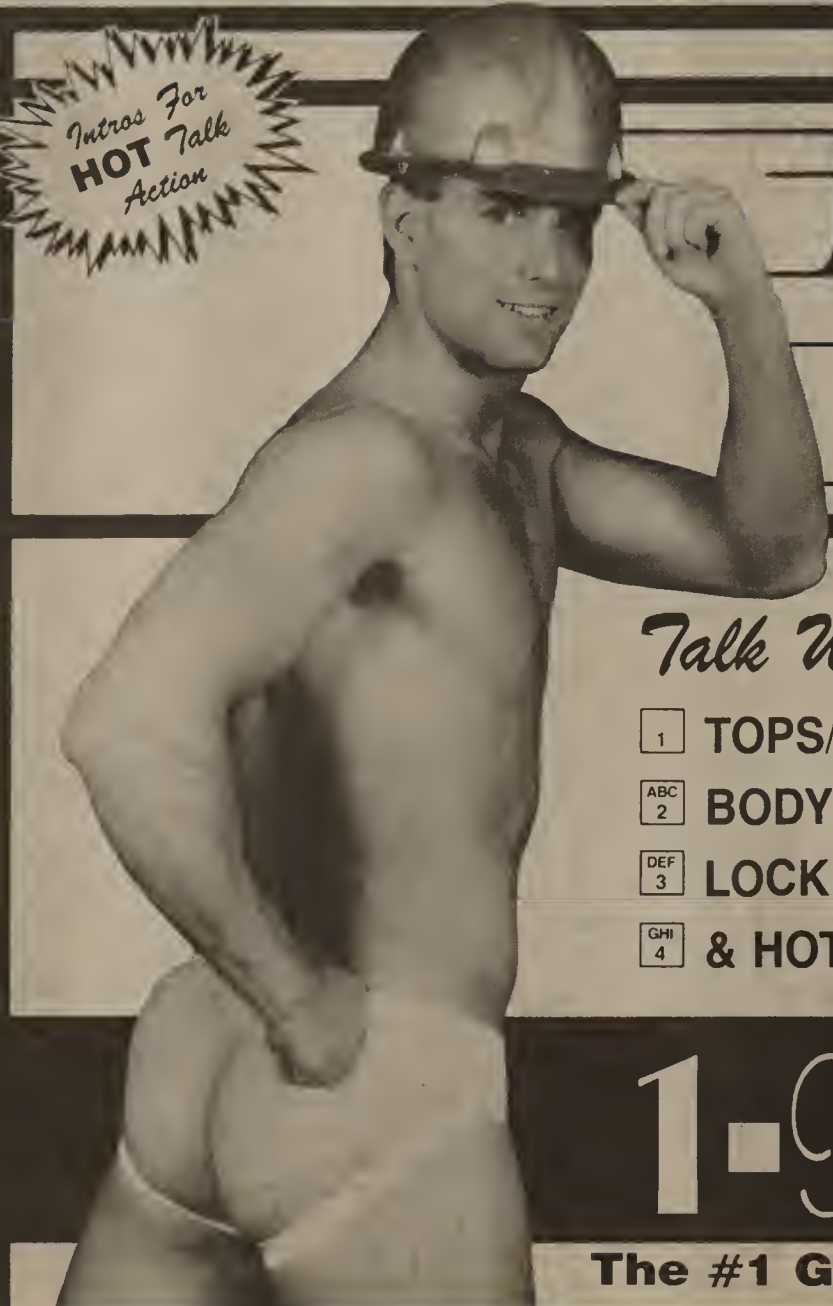
Over 300 annotated columns were passed out to Chicago Tribune employees the next morning, according to ACT UP's Stephen Sinclair. Employees were observed chuckling or laughing as they read the piece; a few politely returned the leaflet, and one man came back outside to ask for extra copies explaining, "Everyone is talking about this."

As of August 8, Royko had not publicly responded to the zap. Most Tribune boxes and the area directly next to Royko's house have been cleared of posters. Still, ACT UP feels the action will have an impact on the Tribune.

"Royko needs to know that he's not above being monitored," said Holtzman. "The most disturbing thing is that he's a supposedly educated man. He should be using his high visibility position to be educating and informing people, not perpetuating myths which kill people." □

Kelly Gaines contributed to this story.

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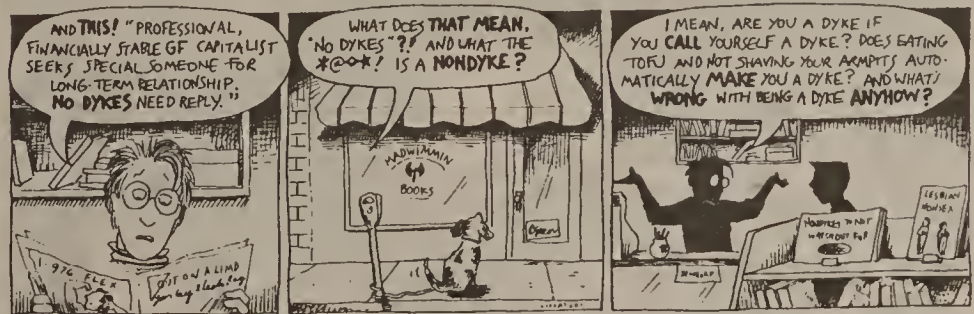
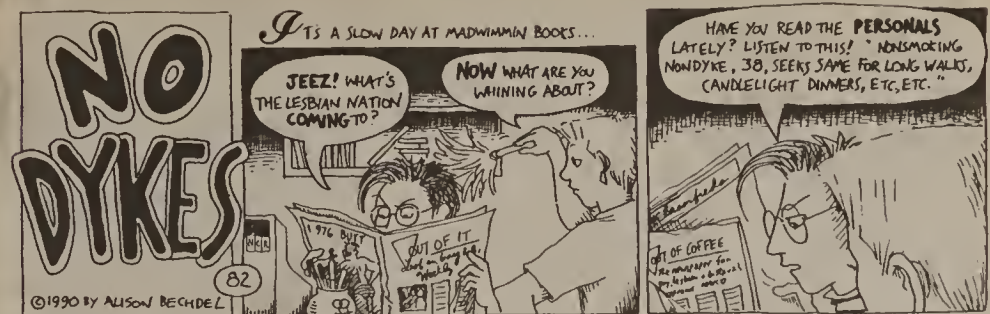
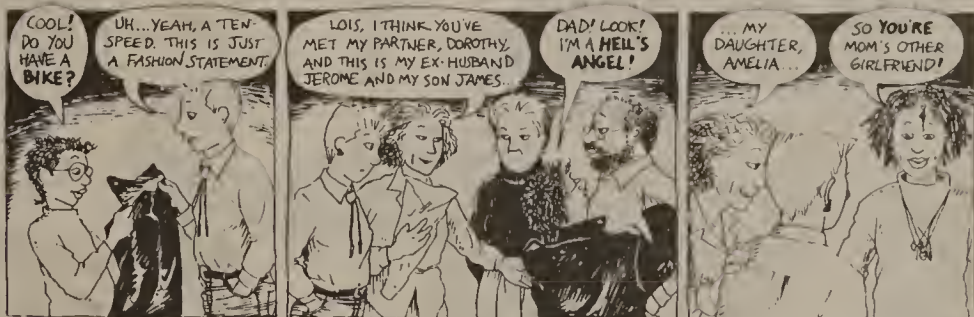
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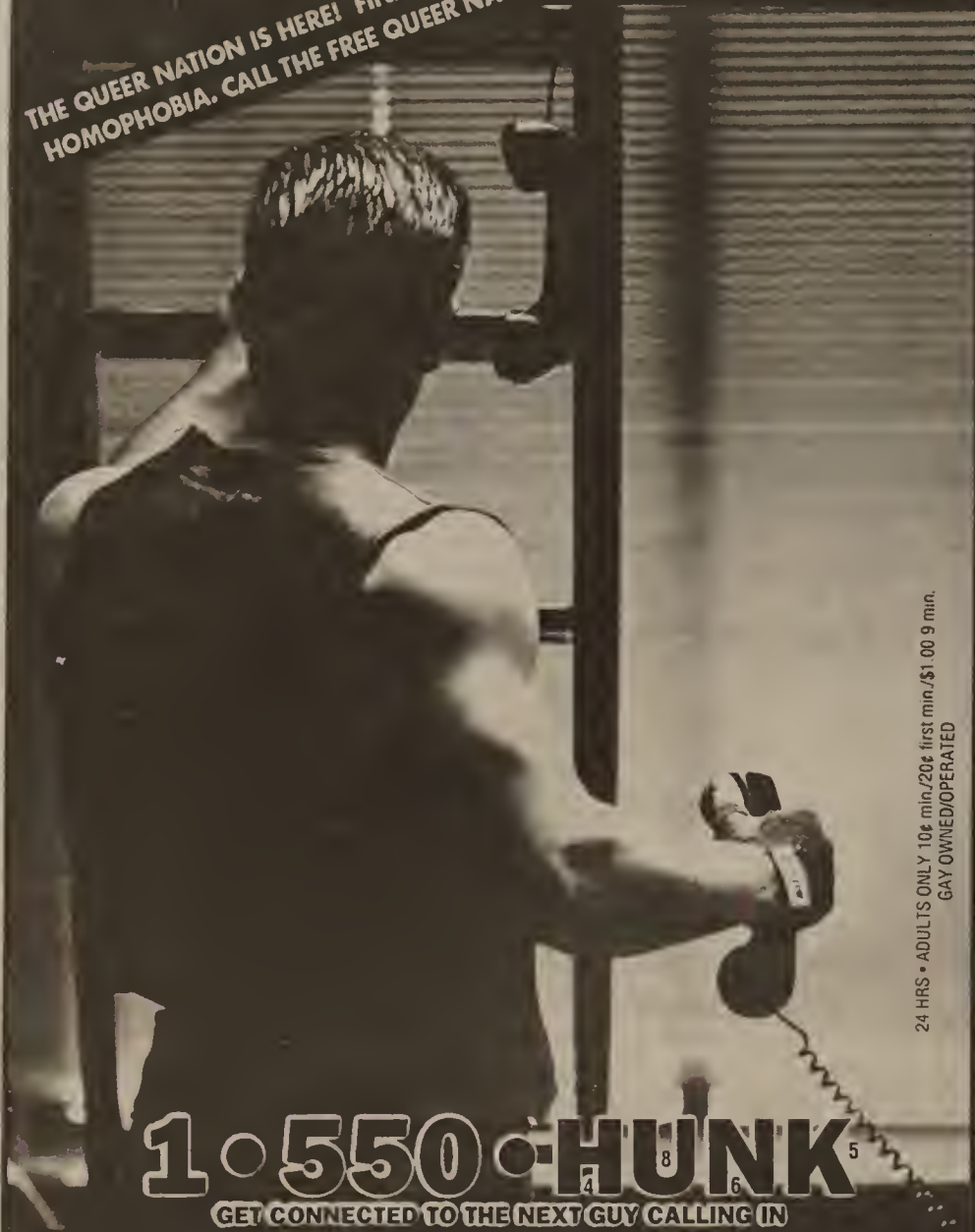
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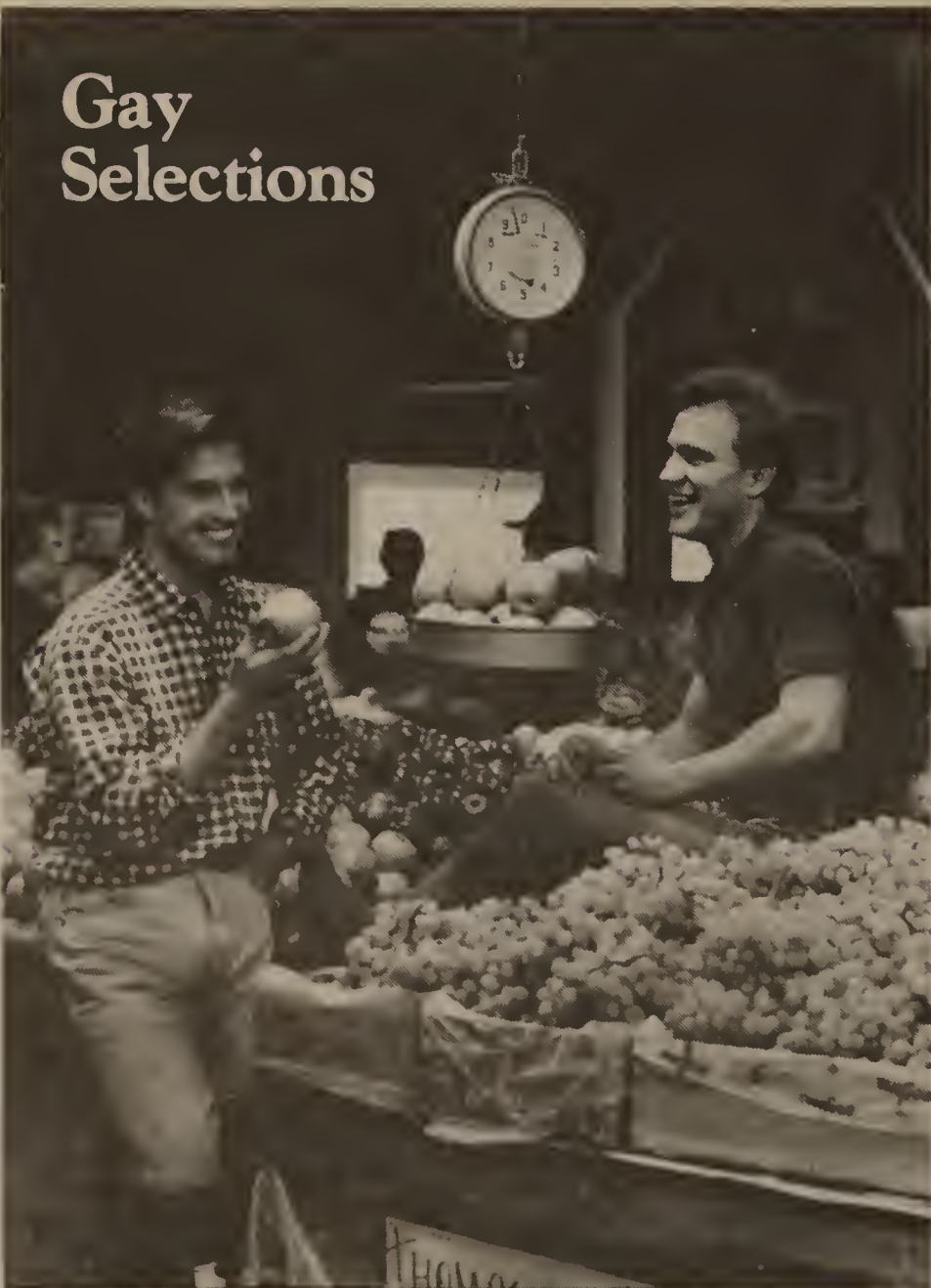
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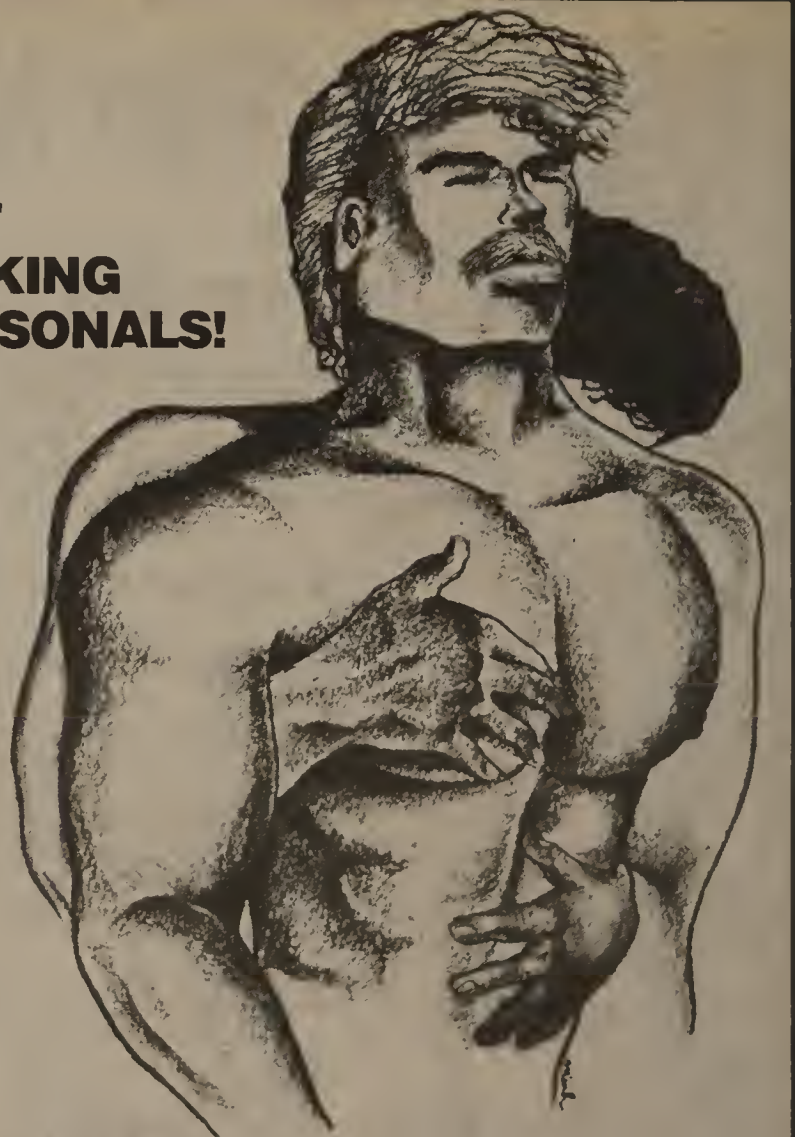
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21.Fs 40s seek 3rd for beautiful house abutting Arnold Arboretum. JP/Roslindale line. Great room, own bath, privacy. Wash/dry/porch/fireplace. No cats, no smoking, dog maybe. \$350-plus. Avail. 9/1, 325-1737. (7)

BRIGHTON

LF seeks 1-2 LF's to share spacious Victorian house. Large bedrooms, den, study, lr, dr, yard, w/d. Nonsmokers. \$485 includes all utilities. 254-0077. (7)

Jamaica Plain — Share 2BR, LR, EIK, near VA Hospital, T, unrestricted parking, with GM prof/grad, intense, easy-going intellectual, classical-DJ, vegetarian, chem-free, morning-persona, no pets. \$375-plus. 524-6651. (6)

JP Arboretum area, sunny 1-bedroom apartment with eat-in kitchen and livingroom. \$500 month plus utilities. Call 983-5196 before 9 p.m. Available September 1. (7)

J.P. Where else? LF couple seeks LF for sunny 3rd floor apartment 250.00-plus. Call Lisa or Beth 524-3431. (7)

ROOMMATE NEEDED

Woburn, Sept 1 GM, GF or open mind to share 2 bdrm home with established couple. Private yard, on bus line, close to 93 and 128. Must like dogs. No long term lease required. Call 617-933-4157. Leave message. (7)

DAVIS SQUARE

21 F and cat seek roommate to share sunny apartment in Somerville. 2 porches. Walk to T. No smokers. \$325-plus. Avail. Sept. 1. Call 254-2025. (7)

Cozy JP apt seeks one feminist to join 1 JLF. Nr. JP Licks. Friendly/independent. Pls call AMs or eves til 11. 524-4252. (7)

21.Fs 30s and cat seek LF for nice apt Union Square Som. Quiet, semi-veg, no smoking, min. alcohol, no more pets. \$333 plus \$30 g & e. Aug. 1. 776-7909. (5)

3 L's in independent but friendly JP house seek one more. No smoking. \$231.25/month. Close to Orange and Green T lines. 983-0599. Avail. 9/1. (7)

APARTMENTS

DORCHESTER

Renovated 6 rm, 2 bedroom, hardwood floors, eat in kitchen, built in china, nt'l woodwork, bk porch & yard, owner oec. \$600 mo. No utilities. Avail 9/1. 282-3216 John. (7)

Why rent? Homes for \$1.00, repos. Gov't give away programs! For information 504-649-0670 Ext. R-2785. (6)

E. BOSTON

1 Bedroom apt with deck. 1 or 2 women preferred. \$425.00 per month. Call 944-9501 evenings. (6)

DORCHESTER DYNO 3 BED

Jones Hill modern K & II, bright top floor, harbor view. \$780. Call 267-2985 owner. (7)

JAMAICA PLAIN

Sunny 2 BR, 1 R w alcove, DR, eat in kit, D/D, W/D hook-up, hdwd floors, in newly renov, gay home. \$900-plus. Avail. 9/1. Garage avail. 524-7874. (6)

JP Arboretum area, 2 bedrooms, hardwood floors, owner occupied, triple decker, insulated, quiet street, near MBTA. No pets or smokers, \$850 mo leave message 522-0345 avail Sept 1. (6)

JAMAICA PLAIN

Comfortable 4 room 3rd floor apartment with wood-burning stove. Back porch and yard on quiet street near Arborway and Orange line. Lesbian owned occupied prefer non-smokers. \$700 plus utilities. 522-4361. (7)

DORCHESTER, 5rm, quiet area, nr T and wway. \$700 plus ht and util 265-8693. (6)

2 abs divine 1 BR apts in the trees, woman run, hdwd, wd trim, offst pkg, fresh air, view, nrhhd, \$565 incl all or brand new \$645 plus ut. 436-2583. (9)

ATTENTION GOVERNMENT HOMES FROM \$1 (U repair)! Delinquent tax property. Repossessions. Call (1) 602-838-8885, Ext GH-6433. (7)

HOUSING WANTED

I NEED A HOME!

Spontaneous, exuberant 1 F seeks an affordable, mellow, independent apartment in Allston, Brighton, Camb., or Brookline A.S.A.P.! Call Rachelle at 262-3455. (7)

SUMMER RENTALS

PROVINCETOWN RENTAL

1 Bedroom, 1½ baths, livingroom, full kitchen, sleeps four, Provincetown Aug 25-Sept 1, \$700. Call 408-479-4891 (3)

VACATIONS

A GAY COUNTRY INN

With 19 charming rooms, 100 scenic, mountain aeres, heated pool, hot tub, miles of walking trails, yummy breakfasts, peace and privacy, we're your perfect vacation choice! All summer sports and spectacular fall colors too! THE HIGHLANDS INN, Box 118G, Bethlehem, NH 03574, (603) 869-3978. Grace and Judi, Innkeepers. (18.24)

FOR SALE

SELLING IT?

If you're looking to sell your house, your car — whatever — start with a GCN classified ad. This is a low-cost, highly effective way to reach the thousands of people who read GCN each week!

CALIFORNIA BAGGIES!!

Wholesale prices!! Unique, constantly changing colors and styles. Unisex. Sized to fit, with pockets, elastic top and bottom. Call today for brochure!(602) 821-0646. (6)

PUBLICATIONS

1990-91 DIRECTORY OF ALTERNATIVE AND RADICAL PUBLICATIONS

Over 350 periodicals listed; \$3.00. Write: Alternative Press Center, P.O. Box 33109, Dept. D, Baltimore, MD 21218. (5)

BREAKTHROUGH!

Political journal of Prairie Fire Organizing Committee, Spring 1989 issue. Women of the Philippine Revolution — Interview with Makibaka; The Post-Feminist Mystique; speech by PISD (People with Immune System Disorders); Crack and Black Youth. \$3 including postage. John Brown Book Club, POB 1422, San Francisco, CA 94114.

Do you need facts about menopause? Does the stereotyping of older women make you angry? Do you want to be part of an Older Feminists Network? *Broomstick*, a bimonthly national magazine by, for and about women over forty. Annual subs (US funds only) U.S. \$15, Canada \$20, Overseas and Institutions \$25. Sliding scale available. Sample copy \$3.50. 3543 18 St. #3, San Francisco, CA 94110.

BAD ATTITUDE

A lesbian sex magazine. Irreverent and Hot! \$15 for one year's subscription (3 issues). B.A. Inc., P.O. Box 110, Cambridge, MA 02139. (35)

LESBIAN CONTRADICTION

A Journal of Irreverent Feminism. Quarterly of commentary, analysis, reviews, cartoons & humor by and for women who agree to disagree—who are still political, but not necessarily correct. Sample \$1.50; sub. \$6; more if/less if. LesCon, 584 Castro, No. 236G, SF, CA 94114. (18.35)

GAYELLOW PAGES

INFORMING THE GAY COMMUNITY SINCE 1973. Accommodations, AA groups, bars, baths, bookstores, businesses, counselors, dentists, doctors, hotels, lawyers, mail order, media, publications, organizations, religious groups, services, social groups, switchboards, therapists, travel agents, etc., etc., etc (area codes and zip codes too!)

USA & CANADA \$10

NEW YORK/NEW JERSEY \$4.50; includes Manhattan bar notes & women's section

SOUTHERN EDITION \$4.50; Alabama, Arkansas N & S Carolina, Florida, Georgia, Kansas, Kentucky, Louisiana, Mississippi, Missouri, New Mexico, Oklahoma, Puerto Rico, Tennessee, Texas, Virginia

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Renaissance House, Box 292GCN Village Station, NY, NY 10014 212-674-0120. All books discreetly by first class mail, your name kept strictly confidential to list a business or organization, or for further information, send stamped, self-addressed business-size envelope. Please contact us for prices outside the USA. In Canada, order from Glad Day Books, 598 Yonge St., Toronto, Ontario M4Y 1Z3 416-961-4161 (check for prices)

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OFF OUR BACKS

Lively, down-to-earth feminism in the nation's oldest women's newjournal. Analysis, reviews, conference coverage, and news — on health, feminist theory, reproductive rights, civil rights and political work among working, disabled, incarcerated, old, and poor women, women of color, lesbians and women from every continent, \$15/11 issues. \$6 plus \$1 postage. 2423 18th St. NW, Washington, DC 20009 (ex)

ON OUR BACKS

The sexual entertainment magazine for lesbians, is 49 pages of erotic fiction, features, plus timely sexual advice and news columns. We are quarterly, national, unique and provocative. \$28/year sub/\$6 single issue. ON OUR BACKS, 526 Castro, San Francisco, CA 94114 (ex)

WOMEN'S REVIEW OF BOOKS

monthly review of current feminist writing. Since 1983. Our readers span the U.S., Canada, and abroad. Subscriptions: \$15/U.S., \$18/Canada, \$25/institutions. Free sample on request. THE WOMEN'S REVIEW, Wellesley Women's Research Center, Wellesley, MA 02181. (ex)

BLACK/OUT

Special 10th Anniv. edition of *Black/Out* now available. This bi annual magazine from the National Coalition for Black Lesbians and Gays contains essays, reviews, poetry, news and announcements concerning the Black Lesbian and Gay community. Sample copy \$6 plus \$1 postage 1 year subscription (2 issues) \$10 to BLACK/OUT, c/o NCBLG, 19641 West Seven Mile, Detroit, MI 48219. (ex)

WOMEN OF POWER: "A Magazine of Feminism, Spirituality, and Politics," an inspiring international quarterly publication. Subscriptions \$26 for 4 issues; single issues \$6 plus \$1 postage. P.O. Box 827, Cambridge, MA 02238, telephone (617) 625-7885. (ex)

ORGANIZATIONS

DYKE DIVERS

Boston area lesbian SCUBA diving group seeks new members. Call Clare for info: (617) 282-4992. Explore the underwater world with other lesbian divers. (6)

OLDER LESBIAN ENERGY

Social and support group for women over 40. P.O. Box 1214, East Arlington, MA 02174. (15.48)

BLACK AND WHITE MEN TOGETHER

Multiracial group for all people. Call (415) 431-1976 or write BWMT, suite 140, 584 Castro St. SF, CA, 94114. (16.1)

BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH

Social support group for youth 22 and under. Wed. night general meeting from 7:30-9pm. New persons meeting at 6:00. Women's meeting at 6:45. Call 1-800-42-BAGLY for info. (15.32)

MAN/BOY LOVE

Intergenerational Love Support Group. World wide news, art, opinions. Application, information free. Bulletin \$1.00 NAMBLA, P.O. Box 174, New York, NY 10018 (7)

Prisoners Seeking Friends

TO ALL THOSE, IN & OUT OF PRISON, WHO FIGHT AGAINST THEIR BONDAGE. Alexander.Berkman, *Prison Memoirs of an Anarchist*



FREE BOOKS & DICTIONARIES!! You can get free dictionaries (including SPANISH-English dictionary) from: PRISON LIBRARY PROJECT, 976 W. Foothill Blvd, Claremont CA 91711.

NEW YORK parolees!

The Wildcat Service Corporation, 161 Hudson St, New York, NY 10013, has a work program for parolees just released from prison. They have job development services, counseling, and help with personal problems. Write them!

BAYOU LA ROSE, a newspaper of working class, ecological Anarchism and human rights activism, is available to prisoners for FREE. Limited number of copies! Write now. Bayou La Rose, 302 N. "J" St., Apt.3, Tacoma WA 98403.

MINORITY PRISON PROJECT & TRANSEXUALS IN PRISON (TIP) announce that they have moved to: MPP/TIP, 1973 Sipes, Memphis TN 38127. We are looking for some office space and some people-power. Please contact John Gypsy Prowett at the above address and give us your support. Thank you.

PRISON



IOWA support needed!!

I want to thank J.M. for his denunciation of this prison. We need support for our discrimination lawsuits against this place. And, J.M., we have not forgotten all you stand for. Dale

GM, 35 but am holding late 20s, medium built, looking for a younger feminine type gay male that would love to be spoiled. Jack JOHNSON, 274608, Rt 2 Box 20, Midway TX 75852

MOVERS

THE JIM CLARK MOVING COMPANY

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ALL AMERICAN & ELM ST. MOVING

Local or Long Distance Moving. Your belongings handled with loving care and understanding. Discount. 322-7343, 242-0772.



I am a 35 yr old aggressive lesbian who is tired of games and loneliness. I'm seeking an older feminine lady to stand by me. I can't write other prisoners. Sharon MORTON, 1511 Box 52, KCIW, Pee Wee Valley KY 40056.

SPICE, time doesn't heal all pain. It is still here. You were and ARE my VERY BEST FRIEND. I miss you greatly. All it takes is a hug. My arms are open. Forever, COCO

I am a gay female doing time for stealing. I like reading, writing and listening to music. I'm not allowed to write to prisoners. Roslynn TATE, 7271, Box 180, Muncy PA 17756.



I have been getting beaten up quite a bit lately for being gay and not being willing to have 'sex' with everybody who demands it. I need some outside friendship. Would one of the GCN readers please consider writing me? Rodney GEORGE, N-38227, Box 711, Menard IL 62259

I NEVER THOUGHT I WOULD HAVE TO COME TO PRISON TO FALL IN LOVE. BUT IT HAPPENED AND I HAVE NEVER FELT SO HAPPY. CHRIS, I LOVE YOU! LEE 63

Thank you for the paper. I wonder if someone of you would like to write back and forth and be friends? Emmanuel ROBERTSON, 208-284, Box 45699, Lucasville OH 45699.

JOANN of MASS: where are you? Looking for you and other TV/TSs that would like to write. Charles ROWE, 88A 4655, Box 300, Marcy NY 13403.

I would like to meet a caring and friendly man who would not hold against me the fact that I am locked up. Darrell CAUDILL, 127425, Box 514, Granite OK 73547.

South American Transvestite, 27, looking for someone to write. Please write: Albert 'Lori' RUFO, E-60720 (STU 331-U), Box 500, Chino CA 91708

ESPAÑOL, por favor

Hola, yo soy Puerto Riqueno. Soy un joven muy bien parecido y musculoso. Me gusta escribir alguien. Gracias. Alfredo MORALES, C-89712, L-311, Box 2000, Vacaville CA 95696 Just turned 30 and getting out soon. I like soft music, the beach, movies, pool, cuddling and want to be with someone who enjoys the same. A. McCaffrey, R-114-030, box 788, Mansfield OH 44901

Seeking correspondence with gays outside of prison. I'm 35, and enjoy camping out, watching movies, and traveling. Write and let's see what we have in common. Andrew OLIVER, 84095, Star Rt Box 22-B, Tucker AR 72168.

Irish-Italian man, 38, strictly a top, would like to hear from any sincere submissive person out there. David Dino BARNES, 14404, 3A26, Box 1989, Ely NV 89301.

I would like to know some friends who can help me forget my past and settle down into some friendly and caring relations. Take care, and please place my name in your column for friends. John ANDERSON, 17627, Vintah III, Box 250, Draper UT 84020

GM body builder, very large dick, love to use it in safe sex. Will answer all letters. Like reading, writing, sex, sports, rock and country music. Send SASE for quick reply. Emmette MITCHELL, C-22649, L-318, box 2000, Vacaville CA 95696.

I would like to write to someone who is intellectually oriented and finds creative writing interesting. My hobbies include reading, writing, and collecting biographies of published authors. Someday I hope to be published myself. I have a subtle personality, not too outgoing. Please write. Ronnie HARRISON, 77713, MSU 8-4, Tucker AR 72168.

Hello guys and 'girls' (TVs and TSs)! Want to get to know a nice guy from Dallas? I'm fun to play with. Can write anyone. Will answer all. Rickey RAY, 406431, Box 16, Lovelady TX 75851

I'm Portuguese, Italian and Black. Gemini, 24, from Brooklyn. Far from being a Queen and very far from being a Macho Man. I am just a person, looking for a penpal. Gianni GOMES, D-97767, box 2000, M-128, Vacaville CA 95696.

I'm looking for a special friend with whom I can start a lasting friendship. I'm not after anyone's money. Your photo gets mine. Thank you. Joe William AID, 462512, Rt 2 Box 20, Midway TX 75852.

CALIFORNIA

Boston • Dance To Defeat Jesse Helms. August 16. Fundraiser dance by Mass. chapter Harvey Gantt for Senate Campaign. Citi. 15 Lansdowne St. 8pm-2am. \$10. For info 524-5327. See below.

Calendar listings must be received by the Monday before the week of the event. Photos encouraged. Please specify if event is or is not wheelchair accessible and/or sign language interpreted. Please use our format as a guide for listings and put each event on a separate sheet. All listings must be typed. Please note that listings are printed only as space allows. We regret that we cannot print every submission. No phone calls, please!

11 SATURDAY

Portsmouth, NH || Chiltern Mountain Club NH Sun & Sea Bike Tour. 25-mile bike ride for gay men and lesbians. Meet at Prescott Park. Info: Gloria (617) 5470053.

Dorchester || Dorchester GALA Day Trip to PTown. Meeting at Bay State/Provincetown Cruises Dock at Commonwealth Pier (near South Station T). 8:15 a.m. Departure from Provincetown 4 p.m. Info 825-3737.

12 SUNDAY

White Mountains, NH || Chiltern Mountain Club Mount Madison Hike. Advanced hike to Mount Madison - one of the most difficult trails in the White Mountains - for gay men and lesbians. Meet at Prescott Park. Info: Mike (603) 644-7658.

Westboro || SEIU Local 509 Gay and Lesbian Concerns Committee Barbeque. An informal get-together for lesbian and gay members of Local 509. Info, directions, and carpooling: Janet (617) 5671950 or Peg (508) 366-4401.

Provincetown || "Sweet Honey In the Rock" - AfroAmerican women's a *capella* ensemble. Town Hall Auditorium, 8 p.m. \$17.50. Charges (800) 382-8080; info (508) 349-6874.

13 MONDAY

Boston || Care Partners: Information and Support, part 1 of 2 - for family members, partners and friends involved in the care of a person with AIDS. Clinical Partners, 321 Columbus Ave. 6:30 to 8:30 p.m. Free. Also see 8/20. Info 536-5950.

14 TUESDAY

Cambridge || Lip Sync/Auction - to benefit Indigo women's softball team. Indigo, 823 Main St. Free admission before 10:30. Info 497-7200.

15 WEDNESDAY

Provincetown || Carnival Week - "Grand Parade of Floats." Other events 15th to 22nd. Info and tickets (508) 487-6400.

Boston || Boston NOW Lesbian Rights Task Force. Legislation and initiatives to prevent discrimination on basis of sexual orientation and support lesbian and gay rights in foster parenting, housing, and employment. 7 p.m. Boston NOW, 971 Comm. Ave. Info: 782-1056.

Boston || New England Gay, Lesbian, and Bisexual Veterans. General membership meeting. The Center, 338 Newbury St. 7:30 to 9:30 p.m. Info: Cliff 723-8127.

Boston Radio || Say It, Sister! - "Political Correctness, Prison or Path to Freedom?" WMBR 88.1 FM. 8 to 9 p.m.

Provincetown || Carnival Week - "The Flirtations" - male a *capella* quintet, "from doowop to madrigals." Town Hall Auditorium. 8:30 p.m. \$17.50. Charges (800) 382-8080; info (508) 349-6874.

Provincetown || Carnival Week - "Gibson Girl Ball." Crown and Anchor. 11 p.m.

16 THURSDAY

Provincetown || Carnival Week - "Masquerade Ball." The theme is "The Gay Nineties - Yesterday,

Delaney Talks With Montagnier, coverer of HIV

ALMANIA: The Latest From Hollywood

Today & Tomorrow"; costumes are encouraged. Town Hall, 9:30 p.m. to 1:00 a.m. Tickets \$15 advance, \$17.50 at door. Other events 15th to 22nd. Info and tickets (508) 487-6400.

Boston || Dance to Defeat Jesse Helms! Fundraiser dance sponsored by Mass. Chapter, Harvey Gantt for Senate Campaign. Citi, 15 Lansdowne St. 8 p.m. to 2 a.m. 21 and over with photo ID. \$10. Info 524-5327.

17 FRIDAY

Provincetown || Carnival Week - "Sing Along and Bay Cruise." Aboard Portuguese Princess. Other events 15th to 22nd. Info and tickets (508) 487-6400.

Androscooggin River, NH || Chiltern Mountain Club Canoeing. Camping and canoeing in New Hampshire for gay men and lesbians. Info: Roy (617) 661-1436 (before 9 p.m., please).

Boston || Prime Timers Third Anniversary Party. Dinner dance for older gay males at the Claddagh Restaurant, 113 Dartmouth St. Cocktails 5 p.m.; buffet dinner 6 p.m. \$12. Info: D. Bourbeau, 262-8685.

South Dartmouth || Rhode Island & S.E. Mass Gay and Lesbian Jewish Group Monthly Oneg. A social and potluck held the third Friday of each month. Info: Debra (401) 273-4765 or Fred (508) 992-7927.

Boston || Film/Video Series: "Bagdad Cafe." Screenings with discussion, every Friday. The Center, 338 Newbury St. 8 p.m. Info: 247-2927.

18 SATURDAY

Provincetown || Carnival Week - "Las Vegas Night." Other events 15th to 22nd. Info and tickets (508) 487-6400.

Mount Kinsman, NH || Chiltern Mountain Club Backpack. Gay men and lesbians. Hike both North and South Kinsman peaks in New Hampshire. Info: Cindy (617) 625-8537.

White River Area, VT || Chiltern Mountain Club Vermont Cycling Weekend. Info: Bob (617) 266-3812.

Boston || Clean and Sober Dance. Sponsored by The Boston Sound Machine. YMCA, 140 Clarendon St. 9 p.m. to 1 a.m. \$5. Info 846-9061.

19 SUNDAY

Marlboro || WOBBLES - trip to Crane's Beach. (WOBBLES = West of Boston Lesbians.) Info: Janis, (508) 386-7737.

Boston || Lesbian and Gay Neighbors of Jamaica Plain Potluck and Barbeque. 4:30 to 7:00 p.m. Rain cancels. Info: Margaret or Sam 524-8070.

20 MONDAY

Provincetown || Carnival Week - "Under the Big Top." Circus fun, entertainment, clowns, etc. Basil's Restaurant. 4 p.m. to 1 a.m.

Boston || Care Partners: Information and Support, part 2 of 2 - for family members, partners and friends involved in the care of a person with AIDS. Clinical Partners, 321 Columbus Ave., 6:30 to 8:30 p.m. Free. Also see 8/13. Info 536-5950.

Boston || "Design Issues In Community-Based Clinical Trials of HIV Treatments." Issues regarding blinding, randomization, placebos, and other controls to be presented and discussed. Sponsored by Community Research Initiative of New England. 7:30 p.m. 338 Newbury Street, Room 202. Info: 424-1524.

23 THURSDAY

Boston || Liturgy for All Those Affected by AIDS. Planned by AIDS Outreach Group of Paulist Center Community. Paulist Center, 5 Park Street. 7:30 p.m.

Boston || Doshie Powers. Club Cabaret, 209 Columbus Ave. 8 p.m. Tickets \$5. Info 536-0972.

24 FRIDAY

Boston || Film/Video Series: "Waiting for the Moon." Screenings with discussion, every Friday. The Center, 338 Newbury St. 8 p.m. Info: 247-2927.

25 SATURDAY

Somerville || GLOSS visits Riverside Amusement Park, Agawam. (GLOSS = Gays and Lesbians Of Somerville and Surroundings.) Carpool meets outside Davis Sq. T, 9:30 a.m. Park admission \$16.95. Please call in advance so the organizers can arrange a group discount of \$4 each (based on 25 people). Rain date Sunday 8/26. Info: Rich 776-956 or Lisa 628-2532.

SUNDAYS

Boston || The Gay Dating Show, WUNR 1600AM. 10:30pm-2:30am. Lesbians and gay men.

Boston || ALATEEN Group open to lesbian, gay, and bisexual youth, 22 and under. 338 Newbury Street, rm. 202k. 6pm-7:30 p.m. Info: Dave 629-2518 or Frank 666-8912.

Somerville || GLOSS: Gays and Lesbians of Somerville and Surroundings. Monthly potluck. 71 Union Sq. 6 p.m. First Sunday of each month. Info: Lisa, 628-2532.

Beverly || North Shore Lesbian/Gay Parenting Support Group. Meets 1st Sun. of each month. First Parish Unitarian Church. 225 Cabot St. 6:30 p.m. Info: 593-5252.

MONDAYS

Boston || Coalition for Lesbian and Gay Rights holds biweekly planning meeting. The Center, 338 Newbury Street. 7 p.m. Info: 776-6956.

Worcester || AIDS Project Worcester. A support group for family, friends, concerned others dealing with HIV. 305 Shrewsbury St. 7:30 p.m. Info: (508) 755-3773.

Boston || Monday Night Rap Group. Talk to others living with HIV. 38 Appleton St. 7:30 p.m. Info: 6940964.

Cambridge || Lesbian Rap Group. The Women's Center. 46 Pleasant St. 810 p.m. Info: 354-8807.

TUESDAYS

Providence, RI || ACT UP/Rhode Island. Call for meeting place (401) 461-4191.

Framingham || Framingham Gay and Lesbian Youth Group. People 22 and under, meets 1st and 3rd Tuesday each month. Civic League Bldg., 214 Concord St. 6 to 7:30 p.m. Info: write P.O. Box 426, S. Framingham, MA 01701.

Boston || Boston Coalition for Black Lesbians and Gays. 2nd and 4th Tuesday of the month. Harriet Tubman House. 6:30 p.m. Info: 825-2610.

Boston || ACT UP/Boston meets to confront the AIDS crisis. The Living Center: WCA, 140 Clarendon St. 7 p.m. Info: 494-1100.

Cambridge || 30+ Lesbian Rap. The Women's Center. 46 Pleasant St. 7:30. Info: 354-8807.

Medford Radio || "We the People" - with feminist Sheila Parks. WMFO 91.5FM. 79 a.m. Tufts University radio.

Worcester || Support Group for HIV+ Gay/Bisexual Men and Their Significant Others. Closed meeting. AIDS Project Worcester. 305 Shrewsbury St. 7:30 p.m. Info: (508) 755-3773.

Arlington || Parents and Friends of Lesbians and Gays meets on the second Tuesday of every month at First Parish Unitarian Church, 630 Mass. Ave. 7:15 p.m. Info: 547-2440 or (508) 562-5807.

Boston || Lesbian and Gay Freedom Trail Band Rehearsals. No audition necessary. Mass College of Art, Longwood and Brookline Ave. 7:15 p.m. Info: 266-0628.

Boston || Gay Fathers of Greater Boston meet 1st and 3rd Tues. of the month. Lindemann Center, 2nd fl. 810 p.m. 742-7897.

Cambridge || Women For Sobriety, a self-help group for women recovering from addictions. Women's Center, 46 Pleasant St. 89:30 p.m. 354-8807.

WEDNESDAYS

Boston || Boston Alliance of Gay and Lesbian Youth. Open to youth age 22 and under. 35 Bowdoin St. New persons' meeting 6 p.m.; women and men meet separately 6:45 to 7:30; general meeting 7:30 p.m. 523-7363 or 1-800-42BAGLY.

Cambridge || Lesbian AIAAnon with child care, wheelchair accessible. Women's Center, 46 Pleasant St. 6:30 p.m. Info: 354-8807.

Springfield || Names Project Meeting. New chapter with weekly quilting meetings. All welcome. Frontier. 19 Pearl St. 710 p.m. Info: (413) 788-7459

Worcester || Supporters of Worcester Area Gay and Lesbian Youth. Open to gay and bisexual youth 21 and under. Meets first and third Wednesday each month at United Congregational Church, 6 Institute Rd. 7 p.m. Info: (508) 755-0005.

THURSDAYS

Boston || GLAAD: Boston Gay and Lesbian Alliance Against Defamation. General meetings 2nd Thursday of the month. The Center rm 202. 338 Newbury St. Info: 492-4639.

Boston || Names Project Quilting Bee - for the AIDS Memorial Quilt. Sewing supplies and support provided. Arlington Street Church (use Boylston Street entrance). 6 to 9 p.m. Info 451-9003.

Boston || The Coalition for Lesbian and Gay Civil Rights. Meets alternating Thursdays. The Center, rm 202K. 338 Newbury St. 6:30 to 8 p.m. Info: 828-3039.

Committee of SEIU Local 509. Meets 2nd Thurs. of each month. At Union Office. 5 Howard Johnson Plaza. 6:30 p.m. Info: 282-2509.

Northampton || Valley Gay Alliance meets first and third Thursday every month. Basement of the Unitarian Church, 22 Main St. 7:30 p.m. (413) 527-5310.

FRIDAYS

Watertown || GLOW: Gays and Lesbians of Watertown. Info 395-4664.

Boston || Friday Night At The Movies. The Boston Living Center. 140 Clarendon St. 7 p.m. free. Info: 236-1012.

Brookline || "Swingtime." Lesbian, gay, bisexual swing dance lessons. First Friday of the month. 185 Corey Rd. 8:30-15. \$4. Info: 661-1792.

SATURDAYS

Cambridge || Single Mothers' Support Group. Free drop-in group with child care, alternate Saturdays. Women's Center. 46 Pleasant St. 11am-12:30 p.m. Info: 354-8807.

Boston || Pink Flamingos. For TV/TS of New England. Every Saturday, 4:00 to 6:00 p.m. 338 Newbury St., 2nd flr. Info: 247-2927.

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7:30 pm Rm 202
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(Refreshments will be served)

ALL HIV POSITIVE PERSONS,
THEIR ADVOCATES
AND CARE GIVERS ARE INVITED
TO JOIN IN THE DISCUSSION OF THESE ISSUES

COMMUNITY
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Safer sex and drug use guidelines

GCN offers these guidelines for all of us who are making decisions about sex and drug use in the midst of the AIDS epidemic. HIV is a virus widely thought to be a cause of AIDS. The highest concentrations of HIV are found in blood and semen. So it's important to avoid any way in which HIV-infected blood or semen can get from one person's body into another person's bloodstream.

- **Fucking (anal and vaginal) without a condom and sharing needles account for almost all the documented cases of HIV transmission.**
- Oral sex without a condom or dental dam accounts for a very few documented cases of HIV transmission.
- Other ways of transmitting HIV that have not been documented but which could be theoretically risky include: fisting, finger fucking, rimming, deep kissing, sharing uncleaned dildos. The theory here is that any way HIV-infected bodily fluids get from one person into another involves risk. For example, HIV could be transmitted if a person with a cut on their hand fistfucked their partner and caused bleeding in their rectum or vagina.

How to Play Safer

Only you can decide what risks you are willing to take. Some people use safer sex practices with all their partners. Other people make decisions about the risks they are willing to take based on their own and their partners' sexual and drug use history and/or HIV status. People also make decisions based on how comfortable they feel negotiating safer sex in any particular situation. If you and your partner have not talked about past practices and/or HIV status, don't make assumptions. (For example, many lesbians have had unprotected intercourse with a man in the last ten years.)

- **Use a condom when fucking.** On the condoms, use water-based lubricants like KY. Oil-based lubricants like Crisco, Vaseline, and baby oil may make condoms break.
- **Use a condom when sucking dick if your partner is going to come in your mouth.** If HIV-infected cum or pre-cum gets in your mouth, it may get in your bloodstream through cuts in your gums or sores in your mouth.
- **Use dental dams (latex squares) when going down on a woman** if she is having her period or has a vaginal infection. Menstrual blood and secretions from vaginal infections have more HIV than healthy vaginal secretions or urine. No information has been gathered about the concentration of HIV in "female ejaculate."
- **Use latex gloves for fisting or finger-fucking** if you have any sores or cuts on your hands.
- Keep semen and blood (including menstrual blood and blood drawn from piercing, cutting or shaving) out of your vagina, anus, mouth, or breaks in your skin.
- If you share dildos, vibrators or other sex toys, use a new condom each time, or clean toys with hydrogen peroxide or soap and water.
- Alternative insemination may put you at risk. Discuss this risk with potential donors or sperm banks.
- Massage, hugging, dirty talk, role-playing, masturbation (solo, with a partner, in a group) and other activities that don't let blood or semen into your bloodstream are safe.
- Alcohol, poppers or other drugs may lower your ability to make good decisions. Many people have reported that they have been unable to maintain safer sex practices after getting high.
- Good nutrition, lots of rest, exercise and nonabuse of alcohol and other drugs may help you fight all illnesses, including AIDS.

Intravenous Drug Use

- **Don't share works** (needles, syringes, droppers, spoons, cottons or cookers!)
- If you must share or re-use works, clean them before and after **each** injection as follows: dip needle and works into bleach, draw up and release three times, dip needle and works into fresh water, draw up and release three times. In an emergency, rubbing alcohol or vodka can be used instead of bleach. Or you can boil works that aren't plastic in water for at least 15 minutes (Use a fresh solution each time you clean your works.)

Resource phone numbers

National AIDS Hotline 1 (800) 342-7514
AIDS Action Committee (AAC) Boston 1 (800) 235-2331
Latino AIDS Hotline (bilingual) Boston 1 (617) 262-7248
AIDS Action Committee (AAC) IV Drug Use Taskforce Boston 1 (617) 437-4200
Gay Men's Health Crisis (GMHC) New York 1 (212) 807-6655
National Minority AIDS Council (NMAC) Washington D.C. 1 (202) 544-1076
Women's AIDS Network San Francisco 1 (415) 864-4376

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